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BEETHOVEN'S

Overture.

"KING STEPHEN."

Composed expressly for the

PHILHARMONIC SOCIETY, LONDON.

and Arranged for

TWO PERFORMERS

on the

Piano Forte.

BY

KARL ANGELUS VON WINKLER.

with Accompaniments ad lib for

Flute & Violoncello.

Ent. Sta. Hall.

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Accomp^{ts} 2 -

Edited, and the Accompaniments added, by M^r POTTER.

LONDON.

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SECONDO.

ANDANTE

CON MOTO.

{♩-108}

1 2 3 4 f ff

p

1 2 3 4

f ff

pp

pp

ANDANTE

CON MOTO.

{♩=108.}

Clar. *f* Corni. *ff*

p

f *f*

gva *loco* *f* *ff* *p*

pp

gva Corni. *1* *2* *seguesubito* *Presto* *pp*

SECONDO.

4 PRESTO. {♩ = 92.}

First system of musical notation, measures 1-4. Treble and bass staves in B-flat major, 2/4 time. The treble staff features rapid sixteenth-note runs. The bass staff has a steady eighth-note accompaniment. Dynamic markings 'fz' appear above the treble staff in measures 3 and 4.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 5 contains a trill in the treble staff marked 'Dol.'. Measures 6-8 continue with sixteenth-note runs in the treble and eighth notes in the bass.

Third system of musical notation, measures 9-12. Treble and bass staves. Measures 9-12 consist of continuous sixteenth-note chords in the treble and eighth notes in the bass. Dynamic markings 'p', 'Cres.', 'cen', and 'do' are placed above the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measures 13-16 feature sixteenth-note runs in the treble and eighth notes in the bass. Dynamic markings 'f' and 'piu f' are placed above the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measures 17-20 continue with sixteenth-note chords in the treble and eighth notes in the bass. A dynamic marking 'ff' is placed above the bass staff in measure 18.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measures 21-24 feature sixteenth-note runs in the treble and eighth notes in the bass. A dynamic marking 'fz' is placed above the bass staff in measure 21. The system concludes with a final cadence.

PRESTO. {♩=92.}

PRIMO.

5

gva

gva *loco*
lr

1 2 3 4 5 6 7 8 9

p *Cres.* *cen* *do*

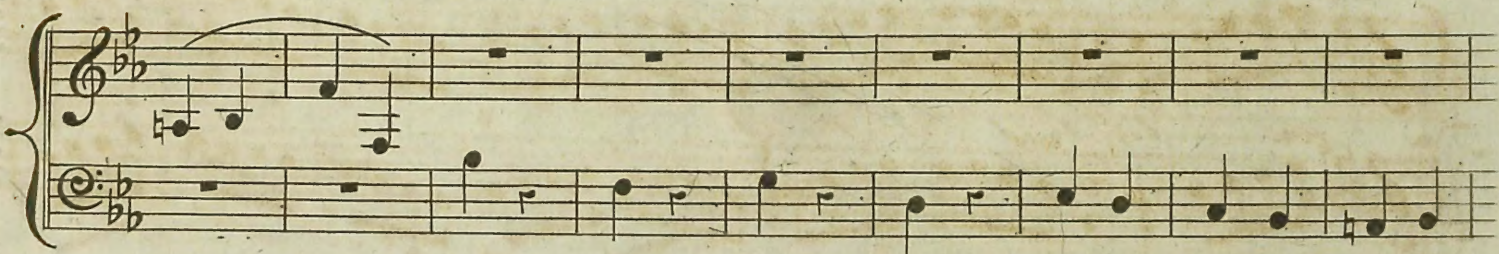
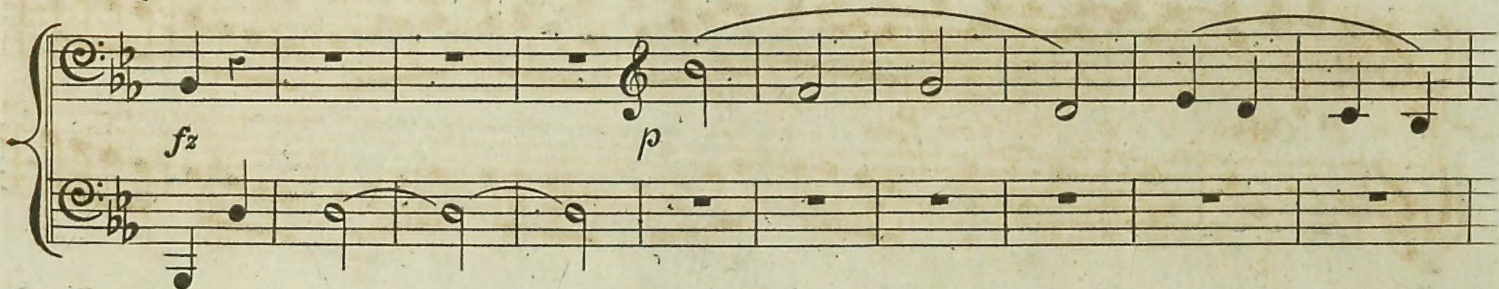
gva

gva *piu f* *ff*

gva

M.

3285.



gva

gva

gva *fz* *p gva*

gva *loco* *gva* *loco*

1 2 3 4

8

SECONDO.

The musical score consists of six systems of piano accompaniment. Each system typically features a grand staff with a treble and bass clef. The first system begins with a treble clef and a key signature of two flats. The second system introduces the dynamic marking *fz* (forzando). The third system continues with *fz* markings. The fourth system features a treble clef and a key signature change to one flat. The fifth system features a treble clef and a key signature change to two flats. The sixth system features a treble clef and a key signature change to one flat. The score concludes with a double bar line and the letter *M.* below the first staff of the final system.

M.

3285.

The musical score is written for a single instrument, likely a violin or flute, in G major (one sharp) and 3/4 time. It consists of seven systems of two staves each. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes, as well as rests. The first system shows a melodic line in the upper staff and a more active line in the lower staff. The second system continues this pattern. The third system introduces triplets in the upper staff. The fourth system features a complex triplet pattern in the upper staff. The fifth system has a similar triplet pattern. The sixth system continues the triplet pattern. The seventh system concludes with a final cadence in both staves.

Tempo Imo.

1 2 3 *f* *ff* *pp* *sempre*

staccato.

Cres. — — — — — *cen* — — — — — *do*

f *Dim*

M.

Tempo *lmo.*

fz fz ff pp

fz

8va

Dim: ritard.

M.

3285.

SECONDO.

12

PRESTO.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* at the start and *fz* (forzando) at measures 3 and 4.

Second system of musical notation, measures 5-8. The right hand continues with chords and eighth notes. A *Dol.* (Dolcissimo) marking appears in measure 6, indicating a softening of the sound. The left hand maintains its eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand plays a continuous sequence of chords. A *p* (piano) marking is at the beginning, followed by a *Cres.* (Crescendo) marking. The left hand continues with eighth notes.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with eighth notes and chords. A *f* (forte) marking is at measure 14, and *più f* (più forte) is at measure 16. The left hand continues with eighth notes.

Fifth system of musical notation, measures 17-20. The right hand plays chords and eighth notes. A *f* (forte) marking is at measure 18. The left hand continues with eighth notes.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with eighth notes and chords. A *fz* (forzando) marking is at measure 21. The left hand continues with eighth notes.

PRESTO.
gva

PRIMO.

13

First system of musical notation, measures 1-4. The music is in 2/4 time, key of B-flat major. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic marking is present in the lower staff.

Second system of musical notation, measures 5-9. Measures 5-9 are marked with a wavy line and the word "loco". The upper staff continues the melodic line, and the lower staff has rests. A "gva" (glissando) marking is above measure 5. Measures 1-4 are numbered 1 through 9 below the staff.

Third system of musical notation, measures 10-14. The upper staff features a rapid sixteenth-note melody. The lower staff has a simpler accompaniment. A piano (p) dynamic marking and a crescendo (Cres.) instruction are in the lower staff.

Fourth system of musical notation, measures 15-19. The upper staff continues the rapid sixteenth-note melody. The lower staff has a harmonic accompaniment. A forte (f) dynamic marking is in the lower staff.

Fifth system of musical notation, measures 20-24. The upper staff features a melody with chords. The lower staff has a harmonic accompaniment. A "più f" (piano fortissimo) dynamic marking is in the lower staff.

Sixth system of musical notation, measures 25-29. The upper staff features a melody with chords. The lower staff has a harmonic accompaniment. A "gva" (glissando) marking is above measure 25. The system ends with a double bar line.

M.

SECONDO.

14

First system of musical notation, measures 1-4. The music is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with triplets and a sharp sign in measure 3. The left hand provides a steady accompaniment.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with eighth notes. The left hand maintains the accompaniment pattern.

Third system of musical notation, measures 9-14. Measures 9-10 are marked *fz* (forzando). Measures 11-14 are numbered 1 through 6, indicating a sequence of sixteenth-note patterns in the right hand.

Fourth system of musical notation, measures 15-20. Measures 15-16 are numbered 7 and 8. The right hand features a complex sixteenth-note figure. The left hand continues the accompaniment.

Fifth system of musical notation, measures 21-26. The right hand continues the sixteenth-note figure. The left hand has a *p* (piano) dynamic marking in measure 21.

Sixth system of musical notation, measures 27-32. The right hand continues the sixteenth-note figure. The left hand has a *pp* (pianissimo) dynamic marking in measure 27.

gva

gva

gva *loco*
fz *Dol.*

1 2 3 4 5 6 7 8

Sempre staccato Cres.

fz fz fz

fz

M.

3285.

The musical score is written for piano and consists of six systems of staves. The first system includes the instruction *Sempre staccato Cres.* and the second system includes *fz fz fz*. The third system includes *fz*. The score concludes with a double bar line and the number 3285. The notation includes various musical symbols such as notes, rests, and dynamic markings.

gva

gva

gva

gva

gva

Tempo Imo PRESTO

p *Cres.* *Cres.* *ff* *ff* *f* *f* *f*

M. 3285.

PRIMO.

19

Tempo Imo. PRESTO

Dol. *p* Corni. Cres.

1 2 Cres.

gva *ff* *ff*

gva

gva *f*

gva *f*

M.

This musical score is for a piano piece, page 20, titled "SECONDO." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked "M" (Moderato) at the bottom left. The score features a variety of musical textures, including dense chordal passages, flowing arpeggiated lines, and melodic fragments. Dynamics such as *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) are indicated throughout. The piece concludes with a "FINE" marking at the end of the seventh system. The page number "20" is in the top left, and "SECONDO." is centered at the top. A small number "8985" is visible at the bottom center.

ff *p* *ff* *p*

ff

M

8985

FINE

gva

gva

gva loco

1

gva

gva

ff pp ff pp

gva

ff

gva

gva

1 1

FINE

BEETHOVEN'S

Music.

to the Drama entitled

KING STEPHEN,
OF HUNGARY.

the Piano Forte parts arranged from the Score,

BY

ANN S. MOUNSEY.

The English Version Written and Adapted

BY

W. BARTHOLOMEW, ESQ.^R

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1

Nº 1. CHORUS. "NOW WARLIKE DEEDS."

BEETHOVEN.

ANDANTE MAESTOSO E CON MOTO.

TENORI PRIMO.

TENORI SECONDO.

BASSI.

PIANO FORTE.

p Ped: *cres:* *dim:* *p*

p

Now warlike deeds have crown'd thee, Proudly we stand a_ round thee,

King Stephen. Nº 1.

King, Hun-ga-ria's glo-ry, Hail! Hail! Thy fame shall live in

Now war-like deeds have crown'd thee,

Now war-like deeds have crown'd thee,

sto-ry. Now warlike deeds have crown'd thee,

cres: *f* *sf*

Proudly we stand a-round thee, King, Hun-ga-ria's glo-ry, Hail!

Proudly we stand a-round thee, King, Hun-ga-ria's glo-ry, Hail!

Proudly we stand a-round thee, King, Hun-ga-ria's glo-ry, Hail!

Hail! Thy fame shall live in sto-ry.

Hail! Thy fame shall live in sto-ry.

Hail! Thy fame shall live in sto-ry.

p Ped: *cres:* *dim:* *p*

p

Lof____ty is thy station, Thron'd on her warrior's shields; Thus, our

cres:

This system contains two vocal staves (treble clef) and a piano accompaniment (grand staff). The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cres:*) marking. The lyrics are: "Lof____ty is thy station, Thron'd on her warrior's shields; Thus, our".

an____cient na____tion Adorns her bat____tle fields, Adorns her

fp *cres:* *cres:*

This system continues the vocal and piano parts. The piano part features a fortissimo piano (*fp*) dynamic and two crescendo (*cres:*) markings. The lyrics are: "an____cient na____tion Adorns her bat____tle fields, Adorns her".

Lof...ty is thy sta tion,
 Lof...ty is thy sta tion,
 bat...tle fields. Lof...ty is thy sta tion,
 Thron'd on her war-ri-ors shields; Thus our an...cient na-tion Adornsher
 Thron'd on her war-ri-ors shields; Thus our an...cient na-tion Adornsher
 Thron'd on her war-ri-ors shields; Thus our an...cient na-tion Adornsher

f *p* *cres:* *f* *sf*

King Stephen, N^o 1.

bat-----tle fields, Adorns her bat-----tle fields.

bat-----tle fields, Adorns her bat-----tle fields.

bat-----tle fields, Adorns her bat-----tle fields.

fp

sf Ped: *cre-----*

-scen-----do. *dim: p* *

The musical score consists of three vocal staves and two piano staves. The vocal parts have lyrics: "bat-----tle fields, Adorns her bat-----tle fields." The piano accompaniment includes dynamic markings such as *fp*, *sf*, *dim:*, and *p*, as well as performance instructions like "Ped:" and "cre-----". The score concludes with a double bar line and an asterisk.

THE UNIVERSITY OF CHICAGO PRESS

Handwritten musical score on ten staves. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

1. *Allegro*

2. *Andante*

3. *Allegro*

4. *Andante*

5. *Allegro*

6. *Andante*

7. *Allegro*

8. *Andante*

9. *Allegro*

10. *Andante*

Nº 2. CHORUS. "DEEP IN A FOREST."

ALLEGRO CON BRIO.

TENORI PRIMO.

TENORI SECONDO.

BASSI PRIMO.

BASSI SECONDO.

PIANO FORTE.

Deep in a fo rest of ma zes straying, Wand'ring we

ALLEGRO CON BRIO.

Deep in a forest of mazes straying, Wand'ring we

Deep in a forest of mazes straying, Wand'ring we

roam'd 'mid shades of night, 'mid shades of night, We wand'ring

King Stephen. Nº 2.

Deep in a forest of mazes stray-ing, Wandring we
roam'd'mid shades of night,'mid shades of night, Deep in a
roam'd'mid shades of night, We wandring roam'd,
roam'd'mid shades of night, Deep in a forest of mazes stray-ing, Wandring we
roam'd'mid shades of night, We wandring roam'd,
fo-rest'mid shades of night, We wandring roam'd, We wandring roam'd, We wandring
We wandring, wandring roam'd, We
roam'd mid shades of night, We wandring, wandring roam'd, We
King Stephen. No 2.

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, and Tenor, as well as piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "The rose tree, 'mid shades of night, / When suddenly, radiance around us / Roamed 'mid shades of night, / When suddenly, radiance around us / Roamed 'mid shades of night, / When suddenly, radiance around us." The score features various musical notations, including triplets, crescendos, and a piano (p) dynamic marking. The piano part includes a complex chordal texture with many beamed notes in the right hand and a more rhythmic bass line in the left hand.

cres:
'mid shades of night, When suddenly, radiance around us

cres:
roam'd 'mid shades of night, When suddenly, radiance around us

Unis:
roam'd 'mid shades of night, When suddenly, radiance around us

p

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for a Soprano and a Tenor, and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/4. The lyrics are: "play_ing, Illum'd a scene more fair and bright.....". The piano part features a prominent triplet figure in the right hand and a steady bass line in the left hand. The score is marked with dynamics such as *ff* (fortissimo) and *cres:* (crescendo). The page is numbered 10 in the bottom right corner.

10

..... The flames of the i_dols we wor_shipp'd, va_nish'd, As dark-----

..... The flames of the i_dols we wor_shipp'd, va_nish'd, As dark-----

..... The flames of the i_dols we wor_shipp'd, va_nish'd, As dark-----

-----ness melts in beams of day; *p*

-----ness melts in beams of day; *p*

-----ness melts in beams of day; *p*

f *sf* *p*

Praise to thy father, they were banish'd, Sacred virtue soon

f *sf* *p*

Praise to thy father, they were banish'd, Sacred virtue soon

f *sf* *p*

Praise to thy father, they were banish'd, Sacred virtue soon

sf *p*

chas'd them, virtue soon chas'd them,

f *p*

chas'd them, virtue soon chas'd them,

f *p*

chas'd them, virtue soon chas'd them,

f *p*

vir-----tue soon chas'd them a-way. Praise to thy

vir-----tue soon chas'd them a-way. Praise to thy

vir-----tue soon chas'd them a-way. Praise to thy

fa---ther, to thy fa---ther, Praise, Praise!

fa---ther, to thy fa---ther, Praise, Praise!

fa---ther, to thy fa---ther, Praise, Praise!

King Stephen. No 2.

"HAIL, KING AND CONQUEROR!"

VIVACE E CON BRIO.

SOPRANI. *f* Hail, King and con-que-ror! Hail, King and

ALTI. *f* Hail, King and con-que-ror! Hail, King and

TENORI. *f* Hail, King and con-que-ror! Hail, King and

BASSI. *f* Hail, King and con-que-ror! Hail, King and

PIANO *ff* VIVACE E CON BRIO. Ped: *

FORTE.

con-que-ror, Hail! Hail!.....

con-que-ror, Hail! Hail!.....

con-que-ror, Hail! Hail!.....

con-que-ror, Hail! Hail!.....

Ped. *

MILITARY MARCH.

5

ALLA
MARCIA,
MA NON
TROPPO
PRESTO.

fp *f* *p*

f *fp*

f

fp *p dolce.*

sempre stacc.

ff *p*

King Stephen. N° 3.

This musical score is for a piece titled "King Stephen, No. 3". It is written for piano and consists of five systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by dense, rapid sixteenth-note passages in both hands, often with triplets. Dynamic markings include *ff* (fortissimo), *p* (piano), *f* (forte), *fp* (fortissimo-piano), and *p dolce.* (piano dolce). The piece concludes with a final triplet in the bass line.

5

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system features a triplet in the bass staff and fortissimo (sf) markings in both staves. The second system begins with a piano (p) marking and includes a crescendo (cres:) in the bass staff. The third system starts with fortissimo (ff) and includes a triplet in the bass staff. The fourth system begins with a piano (p) marking and includes triplets in both staves. The fifth system starts with a crescendo (cres:) and fortissimo (f) markings, and includes a triplet in the bass staff. The score concludes with a double bar line.

King Stephen. N° 3.

Nº 4. CHORUS OF MAIDENS.
"SEE, WITH FLOWERS."

ANDANTE GRAZIOSO CON MOTO ALLA UNGARESE.

SOPRANI PRIMO.

SOPRANI SECONDO.

PIANO FORTE.

fp *dolce.*

dolce. *p*

See, with flow____ers bloom____ing round her, Na____tive

p

See, with flow____ers bloom____ing round her, Na____tive

p

vir_tue in youth's vir_gin pride;

vir_tue in youth's vir_gin pride;

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics 'vir_tue in youth's vir_gin pride;' are written under both vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated figures.

Love, and the smi_____ling Gra_ces have

Love, and the smi_____ling Gra_ces have

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are empty in this system. The piano accompaniment continues with a similar melodic and harmonic structure. The lyrics 'Love, and the smi_____ling Gra_ces have' are written under the vocal staves. The piano part includes a crescendo marking 'cres.' and a fortissimo marking 'sf'.

Love, and the smi_____ling Gra_ces have

Love, and the smi_____ling Gra_ces have

The third system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are empty in this system. The piano accompaniment continues with a similar melodic and harmonic structure. The lyrics 'Love, and the smi_____ling Gra_ces have' are written under the vocal staves. The piano part includes a decrescendo marking 'dim:' and a piano marking 'p'.

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The third system has two empty vocal staves and a piano accompaniment. The lyrics are: "crown'd her; Cham_pion of beau____ty, be_hold thy bride, be_hold thy bride, be_hold thy bride." The score includes various performance markings such as *cres:*, *dim:*, *p*, *sf*, and *f*. The piano part features complex chordal textures and melodic lines.

crown'd her; Cham_pion of beau____ty, be_hold thy
crown'd her; Cham_pion of beau____ty, be_hold thy
bride, be_hold thy bride, be_hold thy bride.
bride, be_hold thy bride, be_hold thy bride.

King Stephen. No 4.

p dolce.
Live, par...ta...king mu...tual
p dolce.
Live, par...ta...king mu...tual
p dolce.
sf sf

plea...sure, Be her faith...ful pro...tec...tor and
plea...sure, Be her faith...ful pro...tec...tor and
sf sf

guide;
guide;

sf f sf sf sf

dolce.
Shrin'd in her heart is life's great-est trea-sure;

dolce.
Shrin'd in her heart is life's great-est trea-sure;

p dolce

cres: Cham-pion of beau-ty, *dim:* be-hold thy bride,
cres: *dim:*

cres: Cham-pion of beau-ty, *sf* *dim:* be-hold thy bride, *p*

p be__hold thy bride, *cres: poco a poco.* be__hold thy bride.....

be__hold thy bride.

p *cres: poco a poco.*

..... See, with

cres: See, with flow____ers bloom____ing

flow____ers bloom____ing round her, Na____tive

round her, Na____tive vir____tue in youth's vir__gin

vir...tue in youth's vir...gin pride, See Love, and the

pride, in youth's vir...gin pride, See Love, and the

smi...ling Gra...ces have crown'd her;

smi...ling Gra...ces have crown'd her;

Cham...pion of beau...ty, re...ceive thy bride,

Cham...pion of beau...ty, re...ceive thy bride,

dim: re__ceive thy bride, re__ceive thy bride.

dim: re__ceive thy bride, re__ceive thy bride.

pp sf

The musical score is written for a vocal duo and piano. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The score is divided into three systems. The first system contains the vocal entries and the beginning of the piano accompaniment, which includes sixteenth-note patterns and chords. The second system shows the vocal parts continuing with rests, while the piano part continues with more complex sixteenth-note figures. The third system shows the vocal parts with rests and the piano part concluding with a final chord. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *sf* (sforzando).

1878年 11月 24日



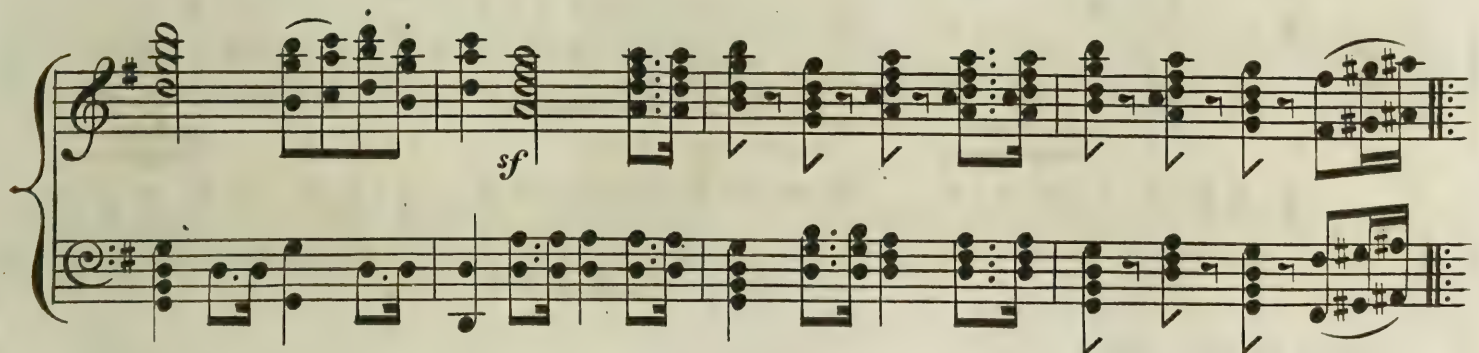
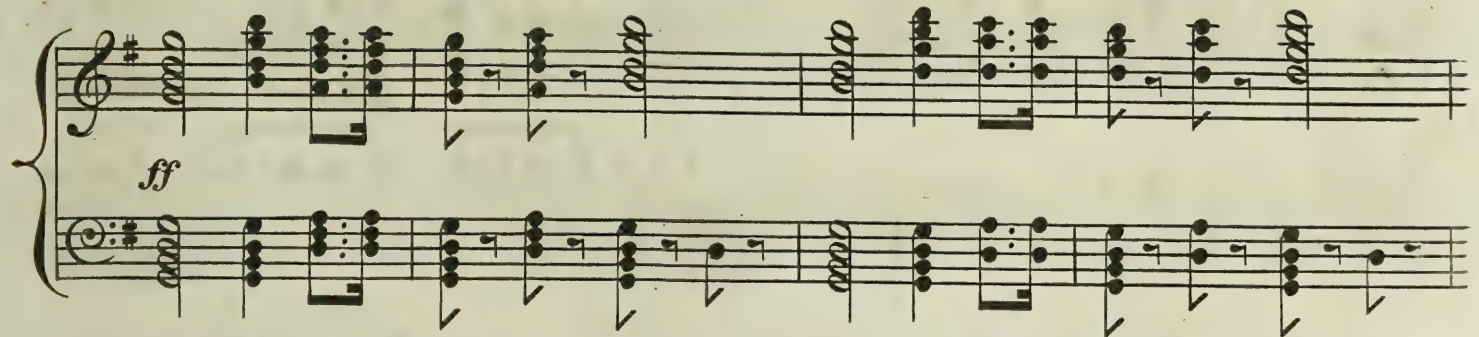
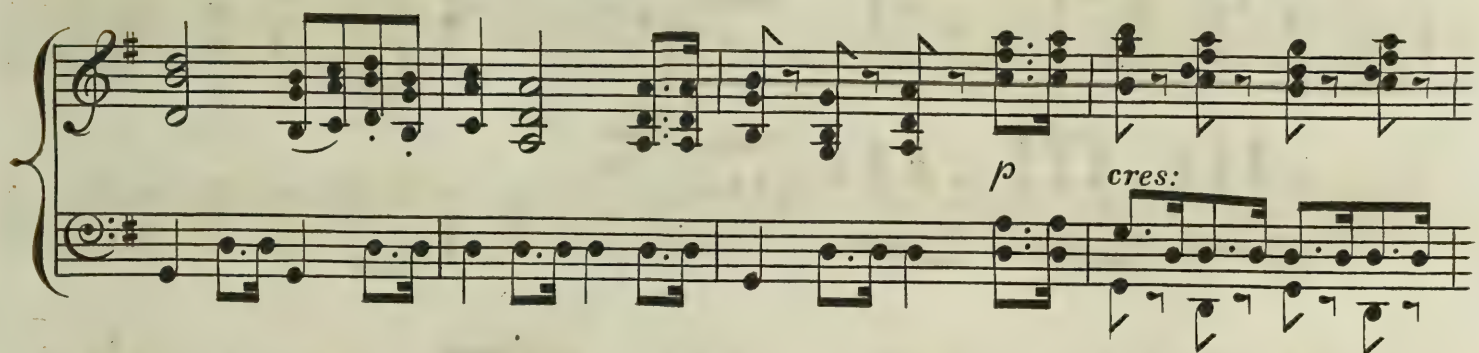
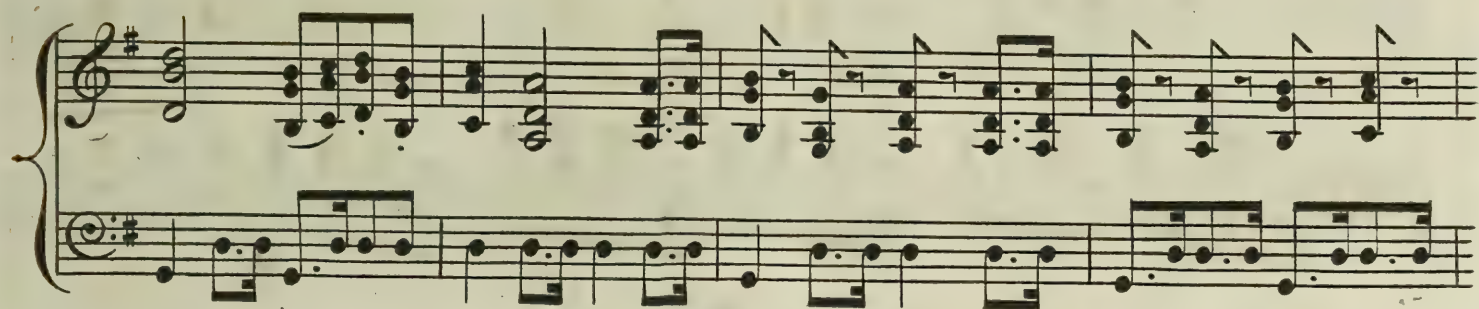
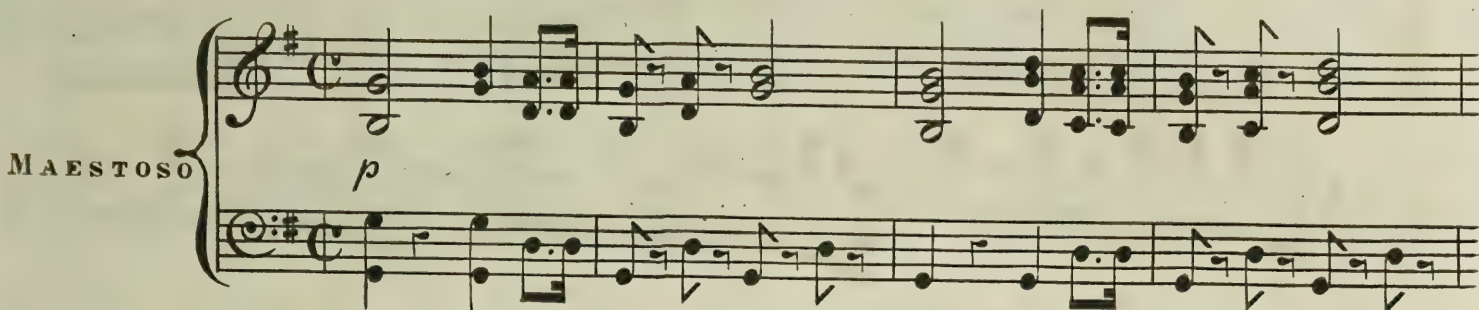
TRIUMPHAL MARCH.

1

Nº 5.

MAESTOSO

p



King Stephen. Nº 5.

The musical score is written for piano and organ. It consists of five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked *sempre f* and *sf*. The second system has *sf* markings. The third system includes *p*, *ff*, and *sf* markings. The fourth system features *fp* and *cres:* markings. The fifth system includes *fp*, *cres:*, and *fp* markings. The organ part is indicated by the presence of ledger lines and specific organ-style notation.

5

The musical score consists of six systems, each with a piano (piano) and organ (organ) part. The key signature is one sharp (F#). The piano part is written in treble clef, and the organ part is written in bass clef. The score includes various dynamics and articulations:

- System 1:** Piano part starts with a triplet of eighth notes. Organ part has a crescendo (*cres:*) and fortissimo (*sf*) markings.
- System 2:** Piano part has a crescendo (*cres:*) and fortissimo (*sf*) marking. Organ part has a fortissimo (*sf*) marking and a half rest (*hr*).
- System 3:** Piano part has a fortissimo (*ff*) marking. Organ part has a fortissimo (*ff*) marking and a crescendo (*cres:*).
- System 4:** Piano part has a piano (*p*) marking and a crescendo (*cres:*) leading to fortissimo (*ff*). Organ part has a fortissimo (*ff*) marking and a fortissimo (*sf*) marking.
- System 5:** Piano part has a piano (*p*) marking and a fortissimo (*ff*) marking. Organ part has a fortissimo (*ff*) marking and a fortissimo (*sf*) marking.
- System 6:** Piano part has a piano (*p*) marking and a fortissimo (*ff*) marking. Organ part has a fortissimo (*ff*) marking and a fortissimo (*sf*) marking.

Performance instructions include *gva* (grave), *loco* (loco), *1mo* (first time), and *2do* (second time).

King Stephen. No. 5.

VIVACE.

SOPRANI.

ALTI.

TENORI.

BASSI.

PIANO FORTE.

Now the clear beams brilliant-ly dart-ing, Through the gloom of the

Now the clear beams brilliant-ly dart-ing, Through the gloom of the

Now the clear beams brilliant-ly dart-ing, Through the gloom of the

Now the clear beams brilliant-ly dart-ing, Through the gloom of the

fu...ture shine; Hope ad...van...ces, Fear is de...part...ing,

fu...ture shine; Hope ad...van...ces, Fear is de...part...ing,

fu...ture shine; Hope ad...van...ces, Fear is de...part...ing,

fu...ture shine; Hope ad...van...ces, Fear is de...part...ing,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fu...ture shine; Hope ad...van...ces, Fear is de...part...ing,". The piano part features arpeggiated chords in the right hand and a steady bass line in the left hand.

While the myr...tle and

While the myr...tle and

While the myr...tle and

While the myr...tle and

dolce. *f*

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "While the myr...tle and". The piano part features arpeggiated chords in the right hand and a steady bass line in the left hand. The tempo/mood changes to *dolce.* and then *f*.

King Stephen. N^o 6.

lau__rel en__twine, While the myr__tle and lau__rel entwine;

lau__rel en__twine, While the myr__tle and lau__rel entwine;

lau__rel en__twine, While the myr__tle and lau__rel entwine;

lau__rel en__twine, While the myr__tle and lau__rel entwine;

Hope ad__van__ces,

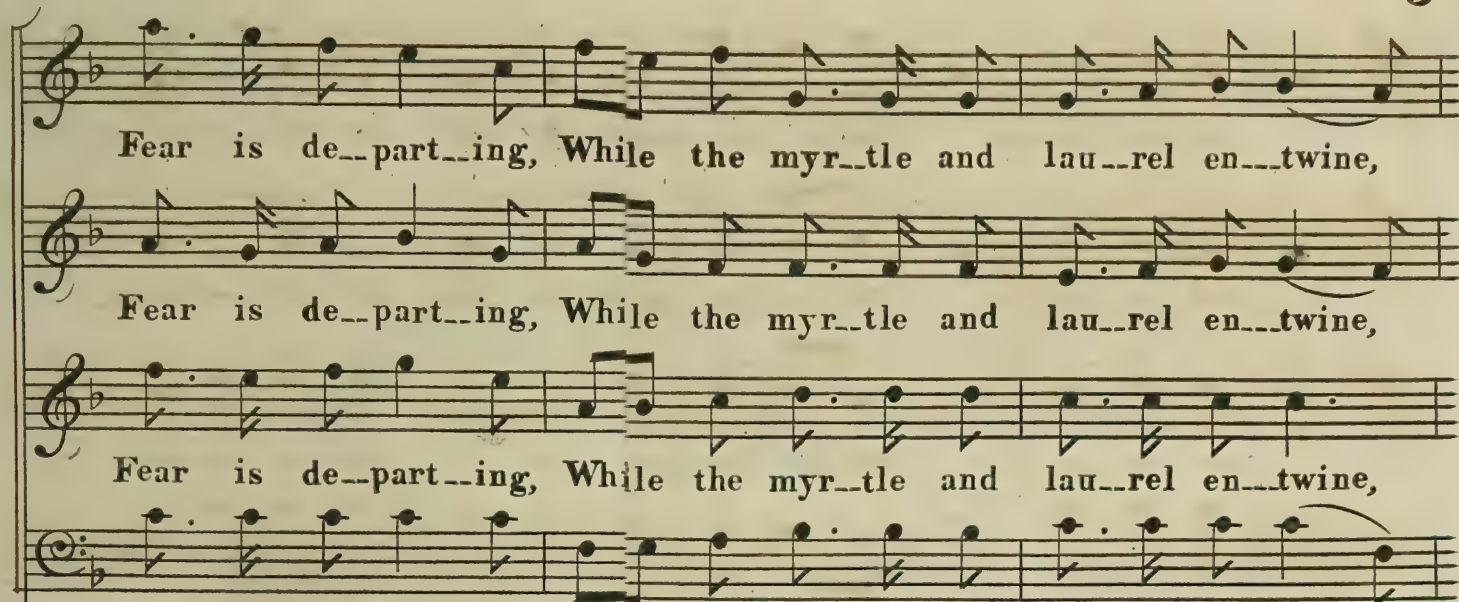
Hope ad__van__ces,

Hope ad__van__ces,

Hope ad__van__ces,

Hope ad__van__ces,

dolce.

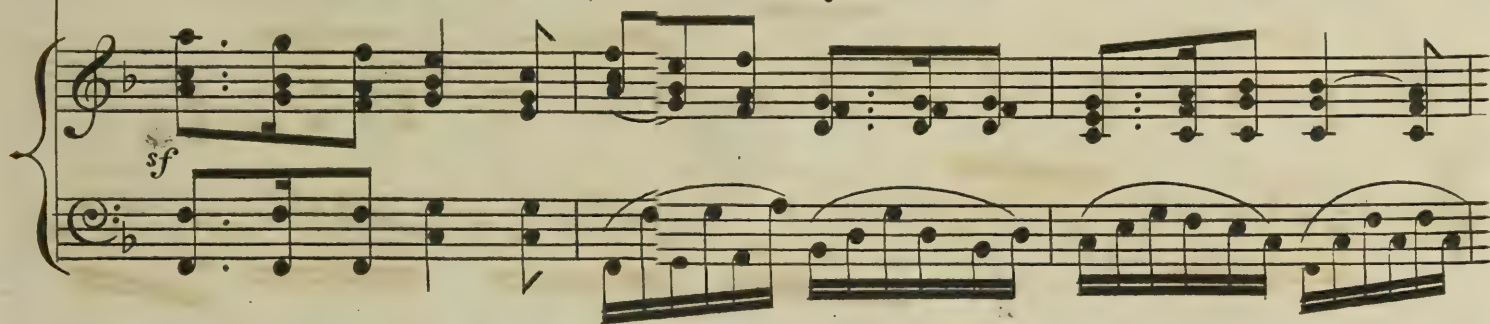


Fear is de__part__ing, While the myr__tle and lau__rel en__twine,


Fear is de__part__ing, While the myr__tle and lau__rel en__twine,

Fear is de__part__ing, While the myr__tle and lau__rel en__twine,

Fear is de__part__ing, While the myr__tle and lau__rel en__twine,



sf

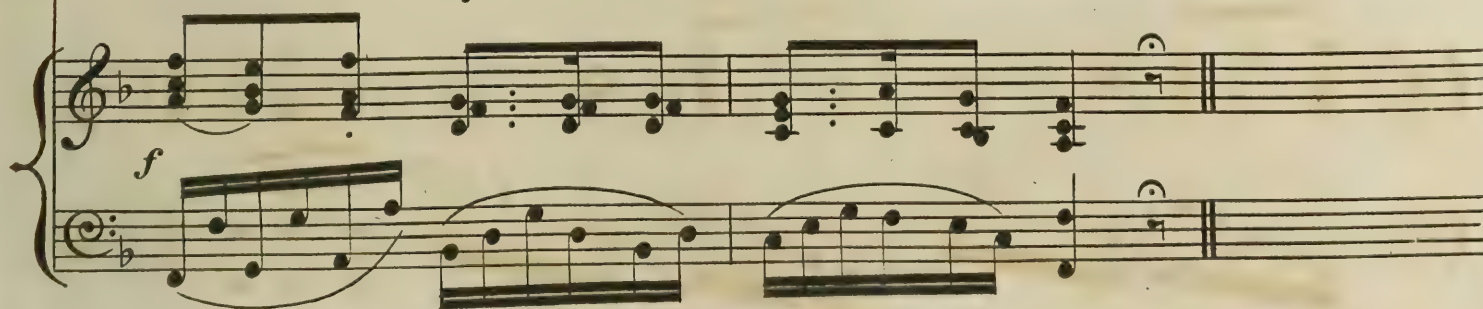


While the myr__tle and lau__rel en__twine.

While the myr__tle and lau__rel en__twine.

While the myr__tle and lau__rel en__twine.

While the myr__tle and lau__rel en__twine.



f

Nº 7. RELIGIOUS MARCH.

MAESTOSO
CON MOTO.

ff Ped: * Ped: *

ANDANTE MAESTOSO.

Ped: * Ped: * *pp* Ped:

cres: poco a poco. * Ped:

Ped: * *cres:* * Ped: *

MAESTOSO CON MOTO COME SOPRA.

Ped: * *ff* Ped:

* Ped: * Ped: *

MODERATO.

pp

cres: sf pp

ALLEGRO VIVACE E CON BRIO.

SOPRANI.
Hail, King and conqueror! Hail, King and conqueror!

ALTI.
Hail, King and conqueror! Hail, King and conqueror!

TENORI.
Hail, King and conqueror! Hail, King and conqueror!

BASSI.
Hail, King and conqueror! Hail, King and conqueror!

Hail, King and conqueror! Hail, King and conqueror!

ALLEGRO VIVACE
E CON BRIO.

ff

Ped: ⌘

Ped: ⌘

Nº 8. FINALE.

PRESTO.

SOPRANI. *f* Hail!

ALTI. *f* Hail!

TENORI. *f* Hail!

BASSI. *f* Hail!

PIANO *Ped: f* ***

FORTE.

Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

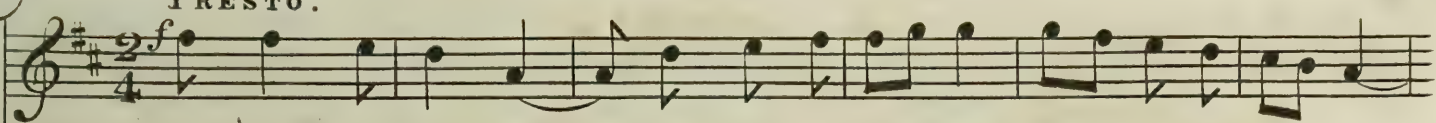
Hail! Hail! Hail! Hail!

Hail! Hail! Hail! Hail!

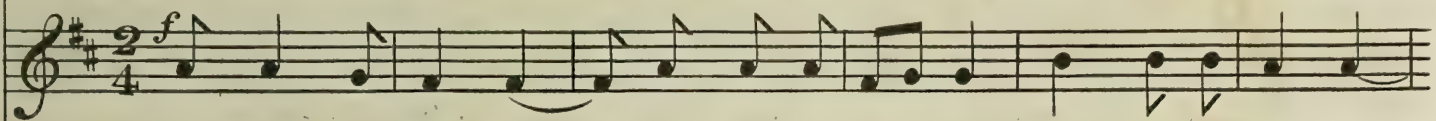
*Ped: * Ped: **

PRESTO.

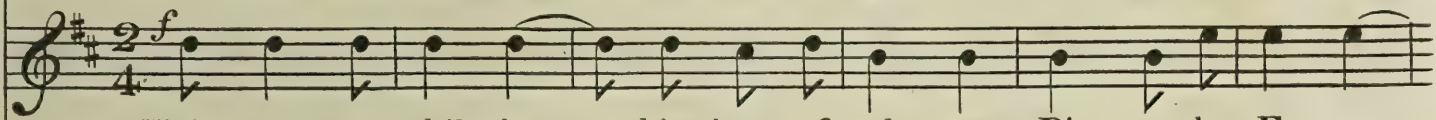
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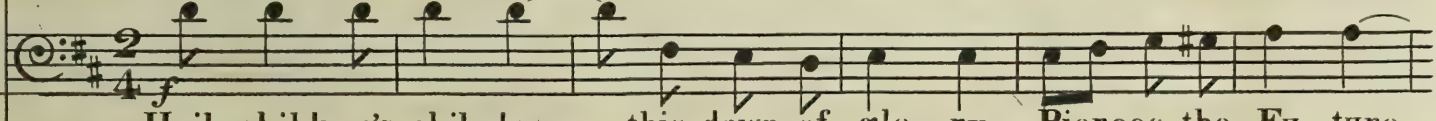
Hail, children's chil_dren,... this dawn of glo_ry Pierces the Fu_ture_



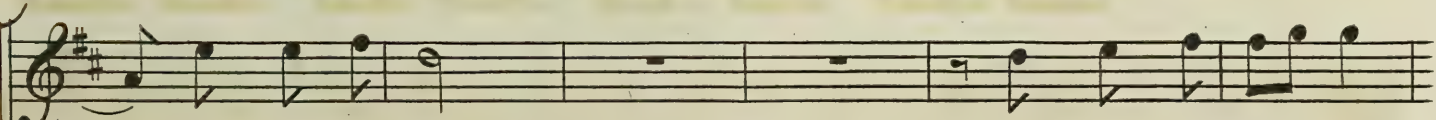
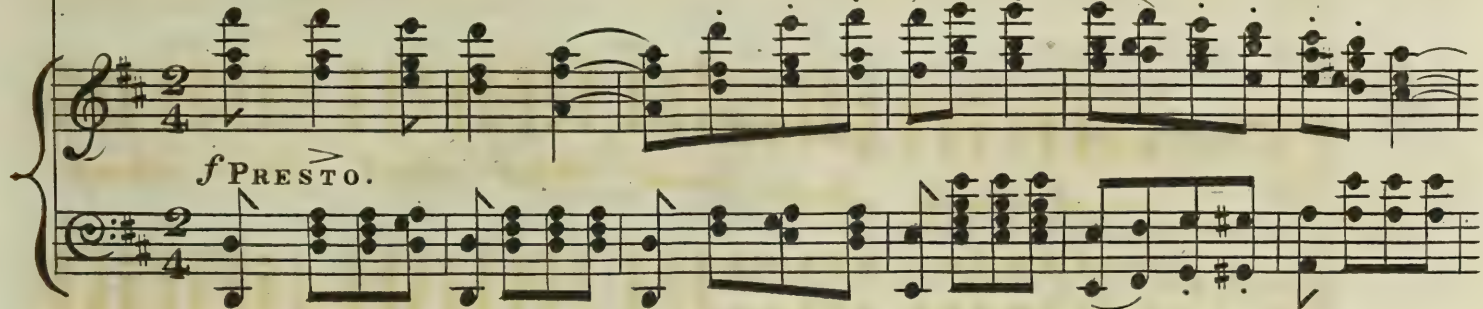
Hail, children's chil_dren,... this dawn of glo_ry Pierces the Fu_ture_



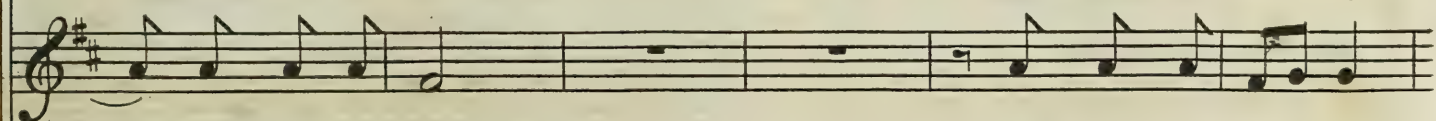
Hail, children's chil_dren,... this dawn of glo_ry Pierces the Fu_ture_



Hail, children's chil_dren,... this dawn of glo_ry Pierces the Fu_ture_



— darts thro' its veil; this dawn of glo_ry



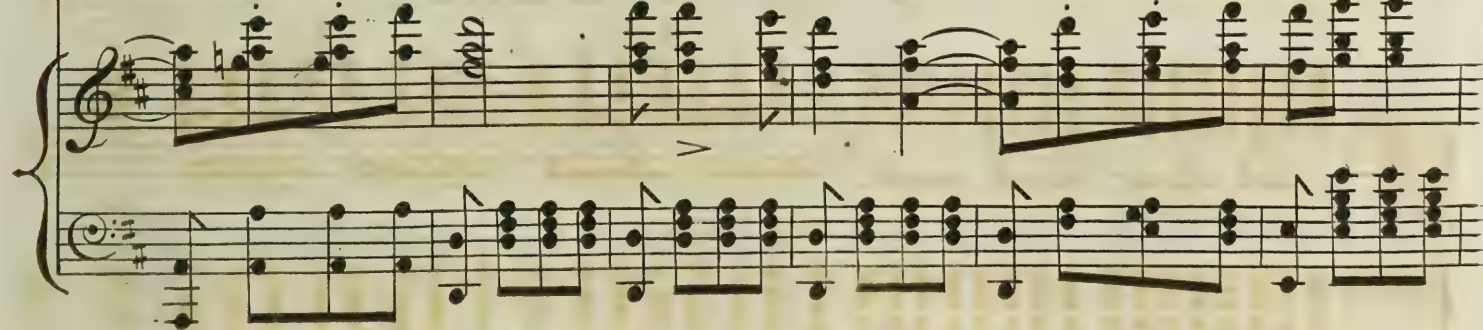
— darts thro' its veil; this dawn of glo_ry



— darts thro' its veil; this dawn of glo_ry



— darts thro' its veil; this dawn of glo_ry



Pierces the Future, darts thro' its veil: Your days..... in_spire

Pierces the Future, darts thro' its veil: Your days..... in_spire

Pierces the Future, darts thro' its veil: Your days in__spire pro--

Pierces the Future, darts thro' its veil: Your days in__spire pro--

.... pro-phetic sto--ry; May ours..... adorn his_toric tale! Your days...

.... pro-phetic sto--ry; May ours..... adorn his_toric tale! Your days...

phe____tic sto--ry; May ours..... adorn his_toric tale! Your days in__

phe____tic sto--ry; May ours a__dorn his_toric tale! Your days in__

..... in__spire.... pro_phe_tic sto__ry; May ours adorn his_toric tale!

..... in__spire.... pro_phe_tic sto__ry; May ours adorn his_toric tale!

_spire pro__phe____tic sto__ry; May ours adorn his_toric tale!

_spire pro__phe____tic sto__ry; May ours a__dorn his_toric tale!

Blessings un__bound_ed still be__stow__ing, Long may our King in his

Blessings un__bound_ed still be__stow__ing, Long may our King in his

King Stephen, No 8.

Blessings unbound ed still be stow ing,
 Blessings unbound ed still be stow ing,
 peo ple find; Faith ful hearts with love o'er flow ing,
 peo ple find; Faith ful hearts with love o'er flow ing,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The music features a melody with various note values and rests, accompanied by a piano part with chords and triplets. Dynamics include *p* (piano) and *fp* (fortissimo).

Long may our King in his peo ple find Faith ful hearts with
 Long may our King in his peo ple find
 Long may our King in his peo ple find Faith ful hearts with
 Long may our King in his peo ple find

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are repeated. The piano part includes triplets and chords. Dynamics include *fp* (fortissimo) and *p* (piano). The system concludes with the word "cre scen" (crescendo) written above the staves.

do.
love o'er...flow...ing, Faithful hearts with love o'er...flow...ing,
p cre...scen...do.
Faithful hearts with love o'er...flow...ing,
do.
love o'er...flow...ing, Faithful hearts with love o'er...flow...ing,
p cre...scen...do.
Faithful hearts with love o'er...flow...ing,
do. p cre...scen...do.
True to him and all man...kind,
f True to him and all man...kind,
f True to him and all man...kind,
f True to him and all man...kind,
f True to him and all man...kind,

True..... to him and all..... man--

True..... to him and all..... man--

True..... to him and all.....

True..... to him and all.....

kind;..... to him and... all.... man-kind: hearts with love.....

kind;..... to him and... all.... man-kind:

..... man-kind; to him and... all.... man-kind: Faithful

..... man-kind; to him and... all.... man-kind:

King Stephen. N° 8.

..... o'er...flow...ing, Faith...ful hearts with love o'er...

hearts with love o'er...

hearts with love o'er...flow...ing, Faithful hearts.....

flow...ing, Faith...ful hearts.....

flow...ing, Faith...ful hearts with love o'er...flow...ing, Faith...ful

with love o'er...flow...ing, Faith...ful

hearts with love o'er...flow...ing, Faith...ful

King Stephen. No. 8.

..... with love o'er-flowing, True to
hearts with love o'er-flowing, True to
hearts with love o'er-flowing, True to
hearts with love o'er-flowing, True to

him..... and all..... and..... all.....
him..... and all..... and..... all.....
him..... and all..... and..... all.....
him..... and all..... and..... all.....

King Stephen. No. 8.

..... man kind,.....

..... man kind,.....

..... man kind,.....

..... man kind,.....

sempre più f'
True..... to..... him,.....

sempre più f'
True..... to..... him,.....

sempre più f'
True..... to..... him,.....

sempre più f'
True..... to..... him,.....

sempre più f'
True..... to..... him,.....

..... True to him, to him,

..... True to him, to him,

..... True to him, to him,

..... True to him, to him,

and all man-----kind; True...

and all man-----kind; True...

and all man-----kind; True...

and all man-----kind; True...

..... to him and all..... man..kind.

..... to him and all..... man..kind.

..... to him and all..... man..kind.

..... to him and all..... man..kind.

Ped: *

The musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of two staves each. The piano accompaniment is shown in a grand staff (treble and bass clef). The music is in G major (one sharp) and 4/4 time. The lyrics are '..... to him and all..... man..kind.' repeated four times. The piano part features a steady bass line and chords in the right hand. A 'Ped:' marking is present in the piano part, and an asterisk '*' is at the end of the piece.

[Faint, illegible handwriting throughout the page, possibly bleed-through from the reverse side.]

3)

BEETHOVENS,
Overture to the
RUINS OF ATHENS,
Arranged as a
DUET for TWO PERFORMERS,
on the
Piano Forte.

Ent. Sta. Holl.

Price 3/6

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2

SECONDO

Andante con moto.

OVERTURE

The musical score is written for piano and consists of five systems of staves. The first system is labeled 'OVERTURE' and begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is 'Andante con moto.' The dynamics range from *fp* (fortissimo piano) to *p* (piano). The second system continues the melodic and harmonic development. The third system includes a *dim:* (diminuendo) marking followed by *pp* (pianissimo) and a *cres:* (crescendo) marking. The fourth system is marked 'Marcia Moderato.' and features a key signature change to two sharps (F# and C#) and a common time signature (C). The final system concludes the piece with a double bar line.

Andante con moto.

OVERTURE

The musical score for the first part of the Overture is written for piano and violin. It begins with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked "Andante con moto." The piano part starts with a first ending bracket labeled "1" and a dynamic of *f*. The violin part enters with a first ending bracket labeled "1" and a dynamic of *p*, followed by a *fp* (fortissimo piano) section. The score includes various dynamics such as *fp*, *dim:* (diminuendo), and *pp* (pianissimo). The first system shows the piano playing a series of chords and the violin playing a melodic line. The second system continues the piano's melodic development and the violin's accompaniment. The third system features a *fp* section for both instruments, followed by a *dim:* section. The fourth system shows a *cres:* (crescendo) section for the piano and a *p* (piano) section for the violin. The fifth system is marked "Marcia Moderato." and features a *ritard:* (ritardando) section for the violin. The score is written in a clear, legible style with standard musical notation.

Allegro ma non troppo.

p *ff*

f

cres: *f*

f

f *p*

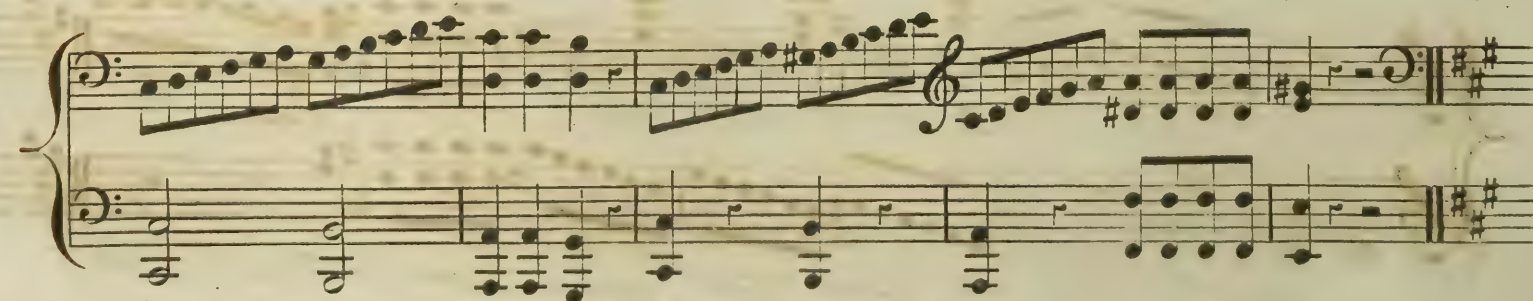
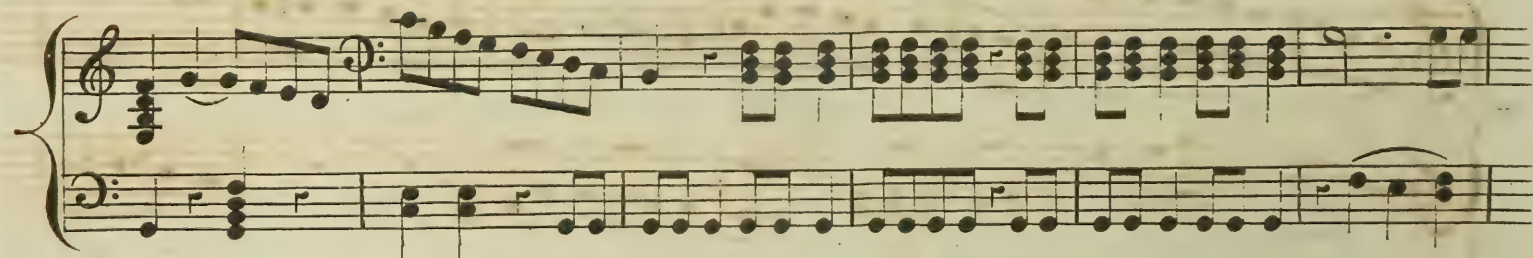
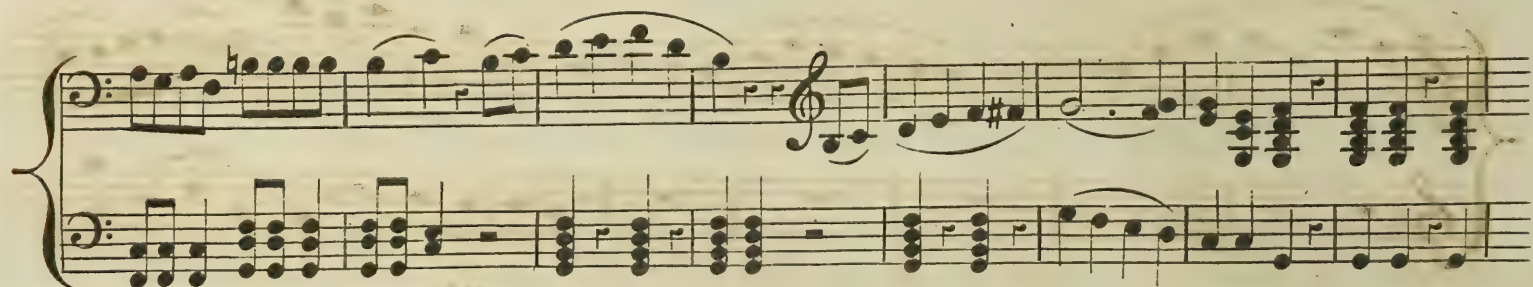
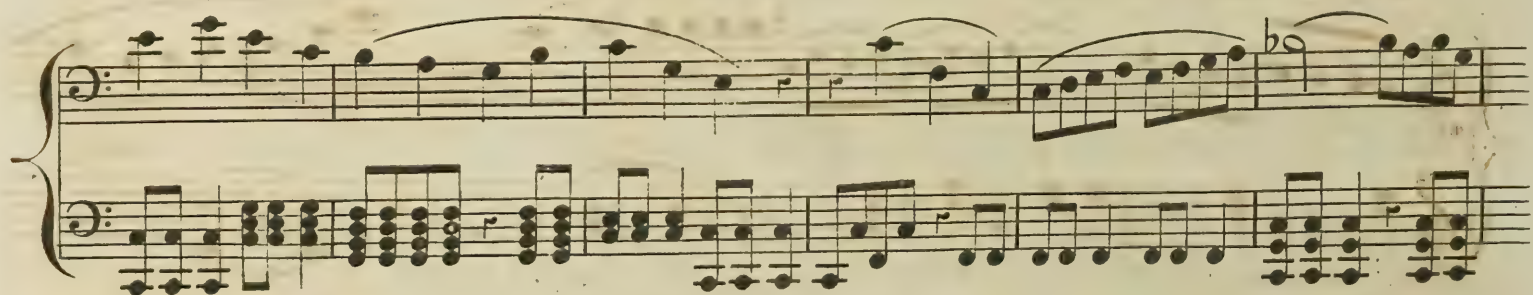
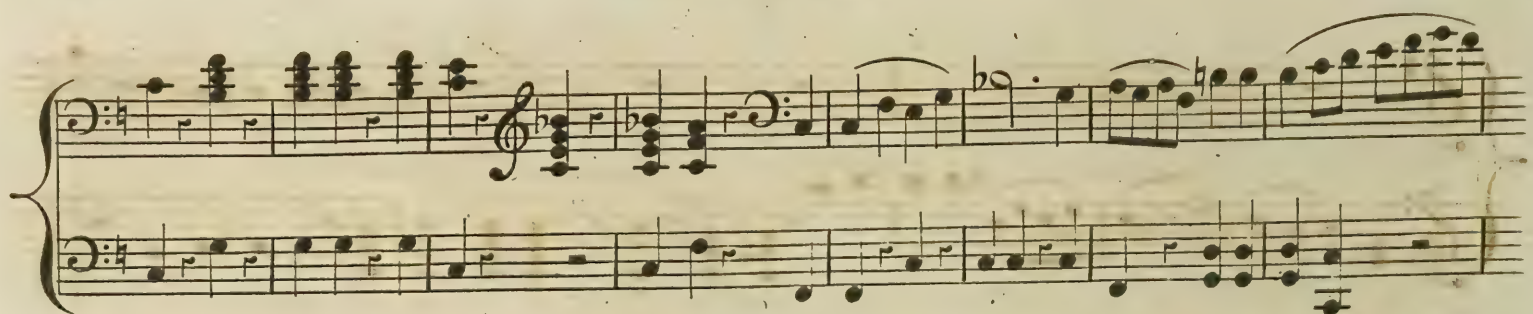
PRIMO

5

Allegro ma non troppo.

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro ma non troppo.'.

- System 1:** The piano staff begins with a *p* dynamic and contains several triplet markings (3). The violin staff starts with a *p* dynamic, followed by a *cres:* (crescendo) marking, and ends with a *ff* (fortissimo) dynamic.
- System 2:** The piano staff features an *8va* (octave) marking and a *loco.* (loco) marking. The violin staff begins with a *f* (forte) dynamic.
- System 3:** The piano staff starts with a *p* dynamic and includes a *6* (sixth) fingering. The violin staff begins with a *f* dynamic.
- System 4:** The piano staff contains a *f* dynamic. The violin staff begins with a *f* dynamic.
- System 5:** The piano staff starts with a *p* dynamic and includes a *cres:* marking. The violin staff begins with a *p* dynamic.
- System 6:** The piano staff begins with a *p* dynamic. The violin staff begins with a *p* dynamic.



This musical score for the Primo part consists of six systems, each with a piano (p) and violin (v) staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The piano staff begins with a series of eighth notes, while the violin staff has rests. The system concludes with a melodic phrase in the violin.
- System 2:** The piano staff features a melodic line with a *loco.* (loco) instruction. The violin staff provides harmonic support with chords and single notes.
- System 3:** The piano staff continues its melodic development, marked with *8va* (octave) and *loco.* The violin staff follows with a similar melodic line.
- System 4:** The piano staff includes a *p* (piano) dynamic marking and a *loco.* instruction. The violin staff features a *cres:* (crescendo) marking and a wavy line indicating a tremolo or rapid oscillation.
- System 5:** The piano staff has a wavy line at the beginning, followed by a melodic line. The violin staff continues with a melodic line, marked with *loco.*
- System 6:** The piano staff begins with a *f* (forte) dynamic marking. The violin staff has a *p dolce.* (piano dolce) marking. Both staves conclude with a final melodic phrase marked with a double bar line.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a first finger fingering '1' and a piano 'p' dynamic. The lower staff is also in bass clef with the same key signature. It begins with a pianissimo 'pp' dynamic. Both staves contain sixteenth-note passages.

Second system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff features a crescendo marking 'cres:' above it, indicating a gradual increase in volume. The key signature remains two sharps.

Third system of musical notation. The upper staff changes to a treble clef. Both staves continue with sixteenth-note passages. The key signature remains two sharps.

Fourth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. A fortissimo 'ff' dynamic marking appears in the upper staff. The key signature remains two sharps.

Fifth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. A first finger fingering '1' and a piano 'p' dynamic marking appear in the lower staff. The key signature changes to one sharp (F#).

Sixth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The key signature remains one sharp (F#).

Seventh system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. A fortissimo 'ff' dynamic marking appears in the upper staff, and a forte 'f' dynamic marking appears in the lower staff. The key signature remains one sharp (F#).

PRIMO

9

loco.

8

pp

cres:

ff

p

ff

f

S E C O N D O

This musical score, titled "SECONDO", is written for piano and voice. It consists of eight systems of staves. The piano part is written in G major (one sharp) and 4/4 time. The vocal part is written in the soprano clef. The score includes various dynamic markings and articulations:

- System 1:** Piano part starts with a *cres:* marking. The vocal part begins with a half note G4.
- System 2:** Piano part features a *f* (forte) marking. The vocal part has a half note G4.
- System 3:** Piano part features a *pp* (pianissimo) marking. The vocal part has a half note G4.
- System 4:** Piano part features a *cres:* marking. The vocal part has a half note G4.
- System 5:** Piano part features a *f* (forte) marking. The vocal part has a half note G4.
- System 6:** Piano part features a *ff* (fortissimo) marking. The vocal part has a half note G4.
- System 7:** Piano part features a *sf* (sforzando) marking. The vocal part has a half note G4.
- System 8:** Piano part features a *sf* (sforzando) marking. The vocal part has a half note G4.

The score concludes with a double bar line and repeat signs in both parts.

This musical score for the Primo part, page 11, is written for piano and features a variety of dynamic markings and musical notations. The score is organized into eight systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** The right hand begins with a melodic line marked *p* (piano). The left hand provides harmonic support. A first ending bracket labeled "8." spans the final measures of the system.
- System 2:** The right hand features a rapid, ascending scale-like passage marked *f* (forte). The left hand has a more melodic line.
- System 3:** The right hand continues with a melodic line, marked *ff* (fortissimo) and *pp* (pianissimo). The left hand has a steady accompaniment.
- System 4:** The right hand has a melodic line with a *cres* (crescendo) marking. The left hand has a steady accompaniment.
- System 5:** The right hand has a melodic line with a *f* (forte) marking. The left hand has a steady accompaniment.
- System 6:** The right hand has a melodic line with a *ff* (fortissimo) marking. The left hand has a steady accompaniment.
- System 7:** The right hand has a melodic line with a *f* (forte) marking. The left hand has a steady accompaniment.
- System 8:** The right hand has a melodic line with a *sf* (sforzando) marking. The left hand has a steady accompaniment.

The score concludes with a double bar line and repeat signs in the final measures of the eighth system.

4

BEETHOVEN'S Music

TO THE DRAMA OF

THE RUINS OF ATHENS.

The Piano-forte parts, arranged from the Score,

BY

ANN S. MOUNSEY,

The English Version,

written & adapted by

W. BARTHOLOMEW, ESQ.

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2

RUINS OF ATHENS.

Nº 1, CHORUS. "DAUGHTER OF HIGH THRONED JOVE."

ANDANTE POCO SOSTENUTO.

SOPRANI.

ALTI.

TENORI.

BASSI.

PIANO
FORTE.

Daughter of high throned Jove, he

Daughter of high throned Jove, he

Daughter of high throned Jove, he

Daughter of high throned Jove, he calls thee, he calls thee, he

calls thee, He smiles once more; His angry frown no

calls thee, He smiles once more;

calls thee, He smiles once more; His

calls thee, He smiles once more;

longer, no longer ap-pals thee, His angry frown no lon-ger ap--

His an-gry frown, His angry frown no lon-ger ap--

an-gry frown no longer appals thee, His angry frown no lon-ger ap--

His an-gry frown no longer ap--

Ruins of Athens, No. 1.

-pals thee;

-pals thee;

-pals thee;

-pals thee;

f *p* *p cres:* *p dolce.*

p Vengeance is o'er,

p Vengeance is o'er,

p Vengeance is o'er,

p Vengeance is o'er,

p Vengeance is o'er,

dolce. *p*

Vengeance is o'er; He calls thee, His angry frown no

Vengeance is o'er; He calls thee,

Vengeance is o'er; He calls thee, He calls thee, His

Vengeance is o'er; He calls thee, He calls thee, He calls thee,

Vengeance is o'er; He calls thee, He calls thee, He calls thee,

longer, no longer ap_pals thee, His angry frown no lon____ger ap____

His an_gry frown, His angry frown no lon____ger ap____

an_gry frown no longer appals thee, His angry frown no lon____ger ap____

His an____gry frown no lon____ger ap____

f -pals thee.

f -pals thee.

f -pals thee.

f -pals thee.

f *p* *cres:* *p dolce.*

pp Vengeance is o'er,

pp Vengeance is o'er,

pp Vengeance is o'er,

pp Vengeance is o'er,

dolce. *pp*

Four-part vocal setting with piano accompaniment. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Vengeance is o'er; He calls thee, He calls thee, He calls,". The dynamics are *f* (forte) and *p* (piano).

Vengeance is o'er; He calls thee, He calls thee, He calls,

Vengeance is o'er; He calls thee, He calls thee, He calls,

Vengeance is o'er; He calls thee, He calls thee, He calls,

Vengeance is o'er; He calls thee, He calls thee, He calls,

Continuation of the musical score for four voices and piano accompaniment. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Vengeance is o'er.....". The dynamics are *dim:* (diminuendo) and *ff* (fortissimo).

Vengeance is o'er.....

Vengeance is o'er.....

Vengeance is o'er.....

Vengeance is o'er.....

FAULTLESS, YET HATED.

I

Nº 2. DUET from the "RUINS OF ATHENS?"

(Sung by Greek Slaves.)

Composed by L. van BEETHOVEN.

ANDANTE

CON

MOTO.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 6/8 time, marked 'ANDANTE CON MOTO'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fp* (fortissimo piano) and *p* (piano). The voice part enters with a melody in the right hand, accompanied by the piano. The lyrics are: 'Faultless, yet hated, Still are we fated Thus to slave!'. The tempo changes to 'poco più mosso' (a little more motion) at the end of the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

fp *p* *fp* *fp* *fp* *fp* *cre-* *scen-* *do.* *f* *sf* *sf* *p* *p* *poco più mosso.*

Ev'ry morrow Brings new sorrow, Free-dom waits us in the grave!

p *cres:*

SOPRANO.

See our bowers, Yielding flowers

sf *sf* *p dolce.*

Wine and oil; We who rear them, Ne-ver share them;

Slaves of tyrants we must toil!

cres: *cres:* *f* *sf* *p*

Ruins of Athens.

Thus our cruel foes oppress us, Stripes enforce each stern command;

Thus our cruel foes oppress us, Stripes enforce each stern command;

sf p

Ah! Ah! Ah! will free-dom

Ah! Ah! Ah! will free-dom

sf pp cre

ne-ver bless us? Wretched, wretched Native land!

ne-ver bless us? Wretched, wretched Native land! Thus our cru-el

scen do. f p

Ruins of Athens.

Thus our cru...el foes oppress us, Stripes en...force each
foes oppress us, Stripes en...force each stern command, each

stern com...mand; Ah! Ah!
stern com...mand; Ah! Ah!

sf p p pp

Ah! will free...dom ne...ver bless us? Wretch...ed, wretch...ed
Ah! will free...dom ne...ver bless us? Wretch...ed, wretch...ed

cres: f

Ruins of Athens.

Na__tive land! Wretch-ed, wretch-ed Na__tive land! ah,

Na__tive land! Wretch-ed, wretch-ed Na__tive land! ah,

p *cres:*

wretched, wretched Na__tive land.

wretched, wretched Na__tive land.

f *dim:* *p* *fp*

fp *fp* *sf* *dim:* *piu p* *pp*

Ruins of Athens.

N^o 3. CHORUS OF DERVISES.

BEETHOVEN.

TENOR.

BASS.

ALLEGRO
MA NON
TROPPO.

p When thou didst

p When thou didst

frown, the moon was ba - nish'd, At thy re -

frown, the moon was ba - nish'd, At thy re -

- buke, her splen - dour va - nish'd; Ka - a - ba, Ka - a - ba, Ka - - a - -

- buke, her splen - dour va - nish'd; Ka - a - ba, Ka - a - ba, Ka - - a - -

Ruins of Athens.

cres: poco a poco

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - a -

cres: poco a poco

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - a -

cres: poco a poco

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - a -

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba!

- ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba!

f *cres*

ff Ma - ho - met, hail! *ff* Ma - ho - met, hail!

ff Ma - ho - met, hail! *ff* Ma - ho - met, hail!

ff

ff When thou didst frown, the moon was

ff When thou didst frown, the moon was

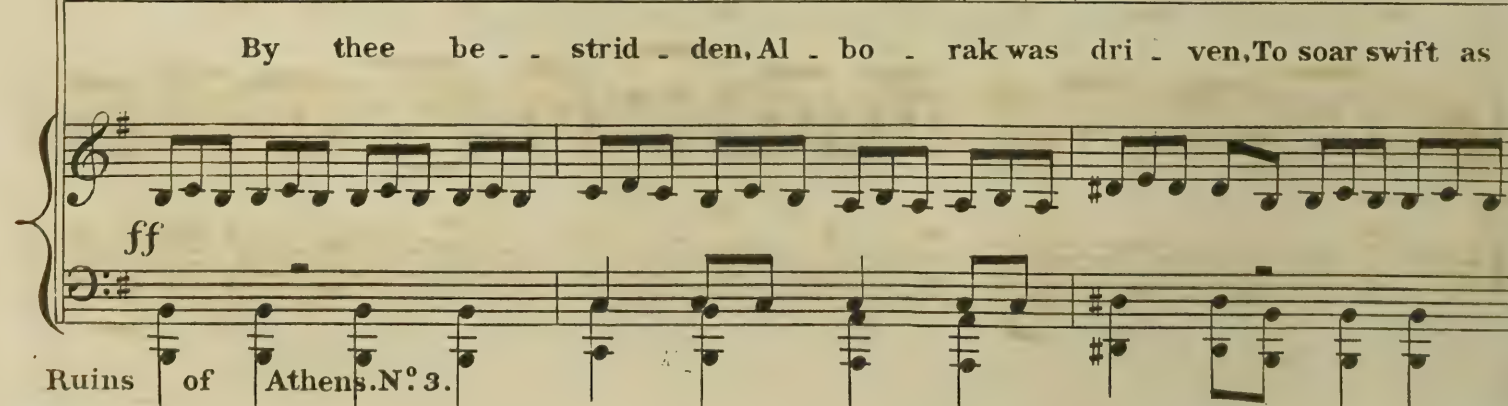
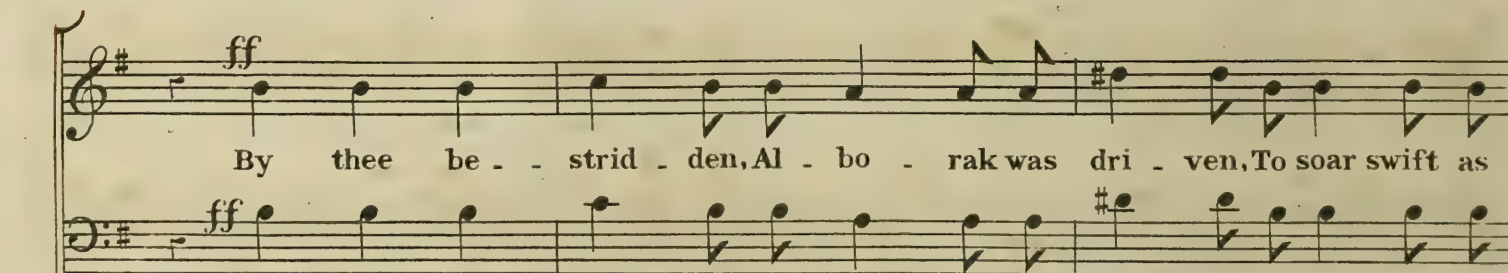
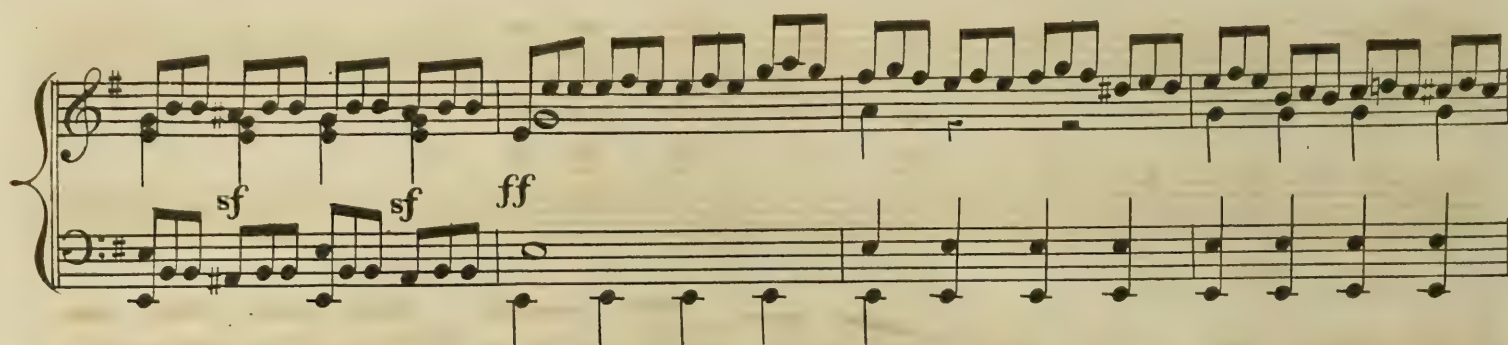
ba - nish'd, At thy re - buke, her splen - dour va - nish'd; Ka - a - ba,

ba - nish'd, At thy re - buke, her splen - dour va - nish'd; Ka - a - ba,

First system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal parts sing the lyrics "Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts sing "Ka - a - ba, Ka - a - ba, Ka - a - ba,". The piano accompaniment includes dynamic markings *sf* (sforzando) and features more complex rhythmic patterns with slurs.

Third system of the musical score. The vocal parts sing "a - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba!". The piano accompaniment includes dynamic markings *sf* and features a series of repeated rhythmic figures in the right hand.



light, with thee to hea - ven; Great Pro-phet, hail!

light, with thee to hea - ven; Great Pro-phet, hail!

Great Pro-phet, hail! Ka - - - - - a - ba,

Great Pro-phet, hail! Ka - - - - - a - ba,

Ka - a - ba, Ka - - a - ba, Ka - a - ba, Ka - a - ba, Ka - - a - ba,

Ka - a - ba, Ka - - a - ba, Ka - a - ba, Ka - a - ba, Ka - - a - ba,

Musical score for "Ruins of Athens. N° 3." featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time.

Vocal Parts:

- First System:** Both vocal staves (Soprano and Alto/Tenor) sing "Ka - a - ba, Ka - a - ba, Ka - a - ba," with dynamic markings *sf* (sforzando) at the beginning of each phrase.
- Second System:** The vocal parts continue with "a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba, Ka - a - ba!"

Piano Accompaniment:

- First System:** The piano part features a rhythmic accompaniment with dynamic markings *sf* at the beginning of the first and third measures.
- Second System:** The piano part continues with a similar rhythmic pattern, marked *sf* at the beginning of the first measure.
- Third System:** The piano part features a more complex rhythmic pattern with multiple *sf* markings throughout the system.
- Fourth System:** The piano part features a final section with *sf* markings at the beginning of the first and second measures, followed by a *ff* (fortissimo) marking at the beginning of the third measure.

The score concludes with a final system of piano accompaniment.

ff

ff By thee be -

ff By thee be -

- strid-den, Al - bo - rak was dri - ven, To soar swift as light, with thee to

- strid-den, Al - bo - rak was dri - ven, To soar swift as light, with thee to

heaven; Great Prophet, hail! Great Prophet,

heaven; Great Prophet, hail! Great Prophet,

hail! Ka - - - a - ba, Ka - a - ba, Ka - - a - -

hail! Ka - - - a - ba, Ka - a - ba, Ka - - a - -

- ba, Ka - a - ba, Ka - a - ba, Ka - - a - ba, Ka - - - a - - ba, Ka - -

- ba, Ka - a - ba, Ka - a - ba, Ka - - a - ba, Ka - - - a - - ba, Ka - -

dim:

dim:

dim: poco a poco

First system of music. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal parts sing the lyrics: "a - ba, Ka - a - ba, Ka - a - ba, Ka - a -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of music. It continues the vocal and piano parts from the first system. The vocal parts sing: "_ba, Ka - a - ba, Ka - a - ba!". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* (piano) and *sempre dim:* (diminuendo).

Third system of music. It concludes the piece. The vocal parts are silent. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *pp* (pianissimo) is present.

RUINS OF ATHENS.

Nº 4. MARCIA ALLA TURCA.

VIVACE.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings. The first system begins with a 'VIVACE' tempo marking and a 'pp' (pianissimo) dynamic. The second system includes a 'cres: poco a poco' (crescendo) marking. The third system features a 'ten:' (tension) marking and a 'f' (forte) dynamic. The fourth system includes 'sf' (sforzando) markings. The fifth system includes 'p' (piano) markings. The score is characterized by dense, rhythmic patterns and a variety of articulations.

pp

ten:

cres: poco a poco.

f

sf

p

ff sf sf sf sf sf p

f più f ff

ten:

sf sf sf sf sf sf sf

p p

ff sf sf sf sf p

3

f *più f* *ff*

ten: *sf*

sf sf sf sf sf sf sf

f *dim poco a poco.*

sempre più p

pp

N^o 5. MARCH AND CHORUS

"TWINE YE THE GARLANDS,"

BEETHOVEN.

ASSAI

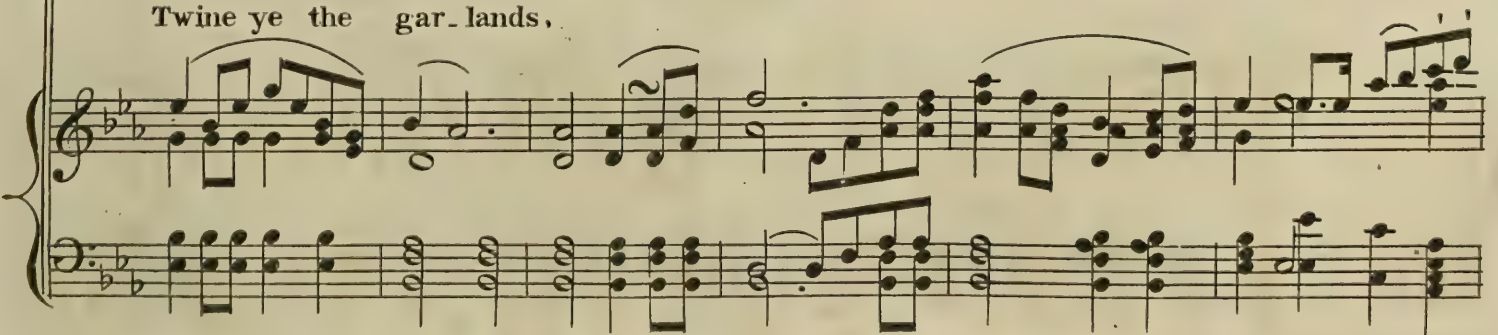
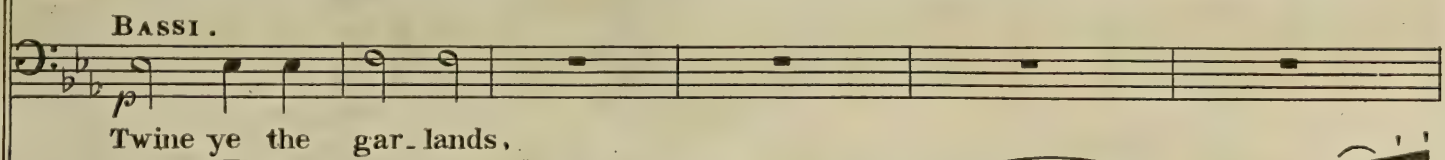
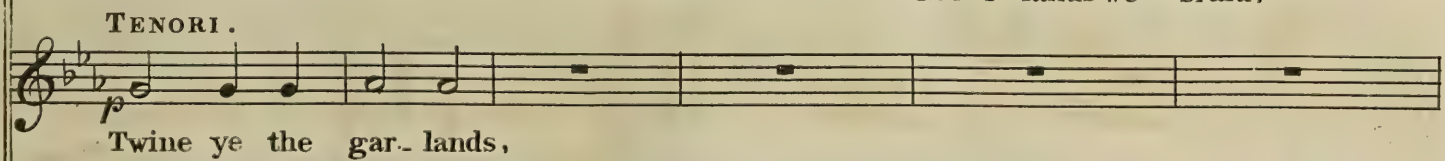
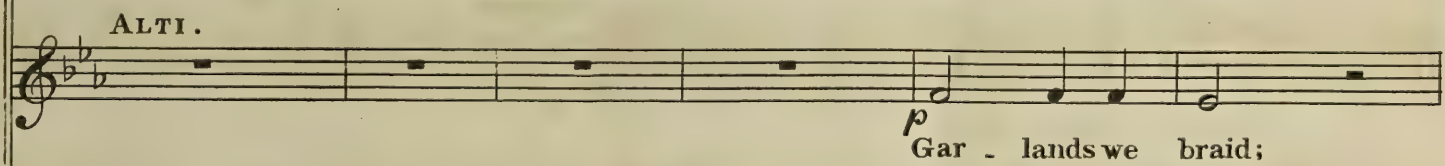
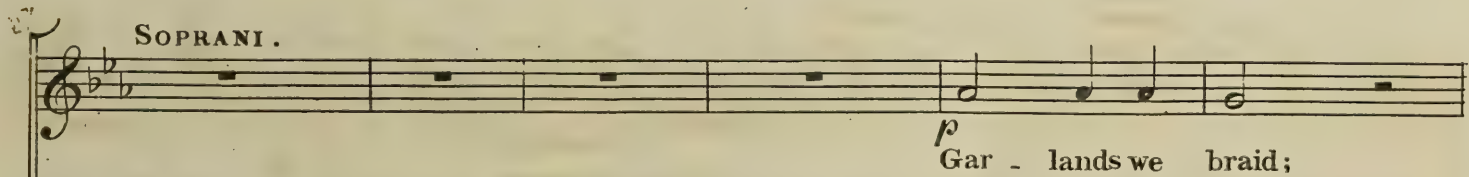
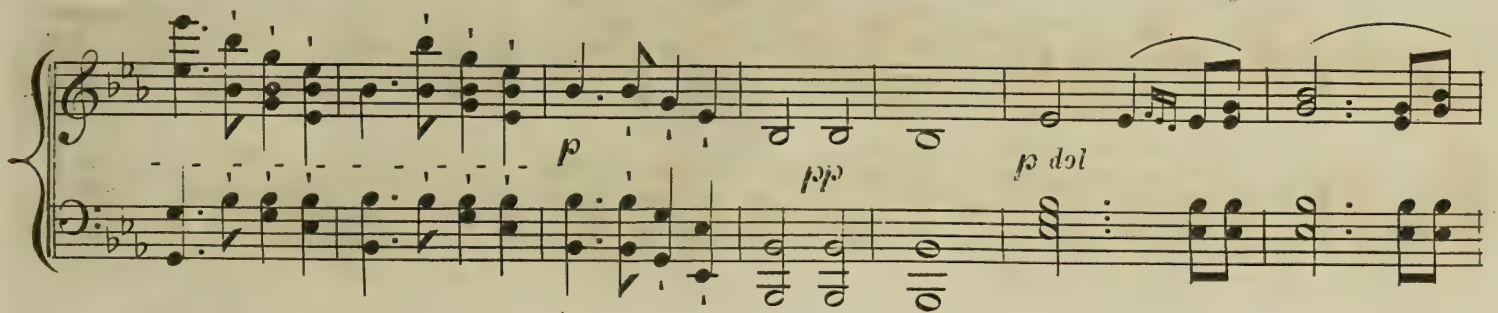
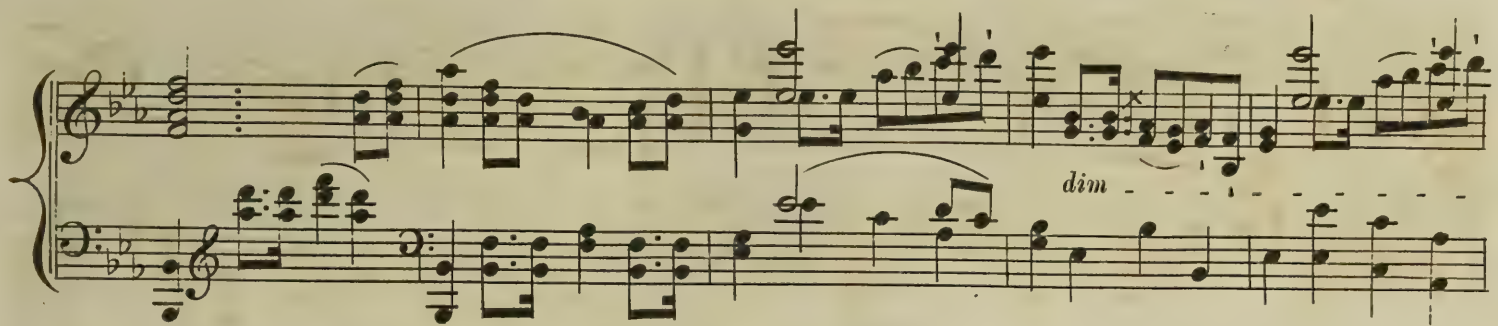
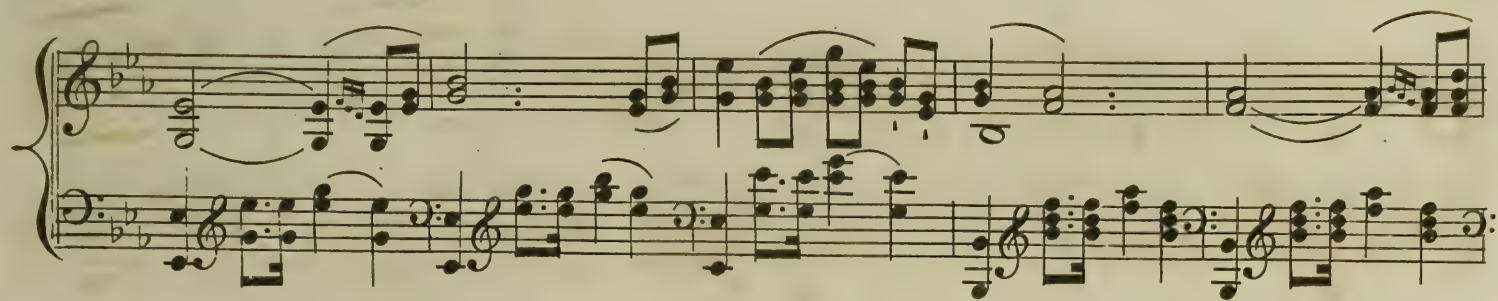
MODERATO.

The musical score is written for piano and consists of five systems of staves. The first system is marked 'ASSAI MODERATO' and begins with a piano (p) dynamic and a 'dol' (dolce) marking. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The second system continues the piece. The third system features a 'p dol' marking. The fourth system includes a '2' marking, possibly indicating a second ending or a measure repeat. The fifth system concludes the piece with the text 'Ruins of Athens.' below it.

Ruins of Athens.

cres *p* *cres* *cres* *cen* *do* *f* *sf* *p* *8^{va}* *loco* *f* *p* *f* *ff*

Ruins of Athens. 5.



See them ar - ray'd;
See them ar - ray'd;
Deck the al - - - - tars,
Deck the al - - - - tars,
Breathe their per - -
Breathe their per - -
Strew your o - - dours,
Strew your o - - dours,

The musical score is written for voice and piano. It consists of two systems of staves. The first system has four vocal staves (two treble and two bass) and a grand piano accompaniment. The second system also has four vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes, often beamed together. There are some 'x' marks above certain notes in the piano part, possibly indicating fingerings or specific articulation. The lyrics are placed below the corresponding vocal staves.

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a grand piano accompaniment. The second system also has four vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C).

First System:

- Vocal Lines:**
 - Soprano: - fume - - - - ; Yes! yon-der our
 - Alto: - fume - - - - ; Yes! yonder our
 - Tenors: Yon - der our friends advance!
- Piano:** Accompaniment with arpeggiated chords and moving bass lines.

Second System:

- Vocal Lines:**
 - Soprano: friends ad-vance! See, they come,
 - Alto: friends ad-vance! they come, they come,
 - Tenors: See, they come!
- Piano:** Continues the accompaniment with similar textures.

they come, they come! Yes, greet them with song and dance,

they come, they come! Yes, greet them with song and dance,

Greet them with song and dance,

Greet them with song and dance,

they come, they come! they come, they come! they come, they

they come, they come! they come, they come! they come, they

See, they come - - - - - , See, they *cres* come - - - - -

See, they come - - - - - , See, they *cres* come - - - - -

cres - - - - - *cen* - - - - - *do* - - - - -

7

cres
come, they come, they come, they come, they come - - -

cres
come, they come, they come, they come, they come - - -

f
See, they

f
See, they

poco - - - 3 6 u 6 6 3 *poco* - - - 3

(Procession entering)

ff
A - pollo's throng, We bound a long, With

ff
A - pollo's throng, We bound a long, With

ff
come - - - ! A - pollo's throng, We bound a long, With

ff
come - - - ! A - pollo's throng, We bound a long, With

(Procession entering)

fff

6

smiles of welcome we meet ye; With choral song With-in his tem-ple we

smiles of welcome we meet ye; With choral song With-in his tem-ple we

smiles of welcome we meet ye; With choral song With-in his tem-ple we

smiles of welcome we meet ye; With choral song With-in his tem-ple we

greet ye! Shakspeare's cre-a-tions, Wel-come and hail! Na-ture's re-la-tions, Welcome and

greet ye! Shakspeare's cre-a-tions, Wel-come and hail! Na-ture's re-la-tions, Welcome and

greet ye! Shakspeare's cre-a-tions, Wel-come and hail! Na-ture's re-la-tions, Welcome and

greet ye! Shakspeare's cre-a-tions, Wel-come and hail! hail! Na-ture's re-la-tions, Welcome and

hail! Welcome and hail, Wel - come and hail! hail! hail!

hail! Welcome and hail, Wel - come and hail! hail! hail!

hail! Welcome and hail, Wel - come and hail! hail! hail!

hail! Welcome and hail, Wel - come and hail! hail! hail!

Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, wel - come and

Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, wel - come and

Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, wel - come and

Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, wel - come and

hail! Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, hail! En - ter our

hail! Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, hail! En - ter our

hail! Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, hail!

hail! Shakspeare's cre - a - tions, Na - ture's re - la - tions, Wel - come, hail!

por - tal, Heirs of his fame, He is im - mortal, Live with his

por - tal, Heirs of his fame, He is im - mortal, Live with his

En - ter our por - tal, Heirs of his fame, He is im - mor - tal, im - mortal, Live with his

En - ter our por - tal, Heirs of his fame, He is im - mor - tal, im - mortal, Live with his

Ruins of Athens. N^o 5.

name. En - - - ter our por - - tal, O en - - - ter, O

name. En - - - ter our por - - tal, O en - - - ter, O

name. En - - - ter our por - - tal, O en - - - ter, O

name. En - - - ter our por - - tal, O en - - - ter, O

en - - - ter our por - tal, Heirs of his fame. He is im - mor - tal,

en - - - ter our por - tal, Heirs of his fame. He is im - mor - tal,

en - - - ter our por - tal, Heirs of his fame. He is im -

en - - - ter our por - tal, Heirs of his fame. He is im -

Ruins of Athens. N^o 5.

Live with his name! He is immortal, Live with his name! He is im-
 He is immortal, Live with his name! He is immortal, Live with his name! He is im-
 - mortal, Live with his name! He is immortal, Live with his name! He is im-
 Live with his name! He is immortal, Live with his name! He is im-

- mor - tal, Live with his name! He is immor - tal, Live with his name!
 - mor - tal, Live with his name! He is immor - tal, Live with his name!
 - mor - tal, Live with his name! He is immor - tal, Live with his name!
 - mor - tal, Live with his name! He is immor - tal, Live with his name!

Handwritten text in Arabic script, likely a list or index, with several lines of text.

Handwritten text in Arabic script, possibly a title or a section header, with some underlining.

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Handwritten text in Arabic script, possibly a conclusion or a final note, with some underlining.

RUINS OF ATHENS
Nº 6. CHORUS. "SUSCEPTIBLE HEARTS."

1

ALLEGRETTO MA NON TROPPO.

SOPRANI.

ALTI.

TENORI.

BASSI.

dolce.

PIANO

FORTE.

pp
Suscep-ti-ble hearts in our bosoms are

pp
Suscep-ti-ble hearts in our bosoms are

pp
Suscep-ti-ble hearts in our bosoms are

pp
Suscep-ti-ble hearts in our bosoms are

sempre pp
sf

beat-ing, Our feelings re-pond to a smile or tear: Here, kindred

beat-ing, Our feelings re-pond to a smile or tear: Here,... kindred

beat-ing, Our feelings re-pond to a smile or tear: Here, kindred

beat-ing, Our feelings re-pond to a smile or tear: Here,... kindred

pp

Art and Na...ture meeting, and Nature meeting, Charm us in

Art and Na...ture meeting, and Nature meeting,

Art and Na...ture meeting, and Nature meeting,

Art and Na...ture meeting, and Nature meeting,

fiction when_e'er you ap_pear: Here, Art and Nature

Charm us in

Charm us in fiction when_e'er you ap_pear

Charm us in fiction when_e'er you ap_pear, when_e'er you ap_pear

Ruins of Athens. No 6.

hearts in our bosoms are beating, Our feelings re_spond to a smile or
hearts in our bosoms are beating, Our feelings re_spond to a smile or
hearts in our bosoms are beating, Our feelings re_spond to a smile or
hearts in our bosoms are beating, Our feelings re_spond to a smile or

tear, Here, kindred Art and Na_____ture
tear, Here, kindred Art and Na_____ture meeting, Here,
tear, Here, kindred

meet_ing, Here, kin_dred Art and Na_ture meeting,
 Here, kindred Art and Na_ture meeting,
 Here, kindred Art, Here, kin_dred Art and Na_ture
 Art and Na_ture meeting, kin_dred Art and Na_ture

and Na_ture meet_ing, Charm us in fiction when_e'er you ap_pear,
 and Na_ture meet_ing, Charm us in fiction when_e'er you ap_pear,
 meeting, and Na_ture meet_ing, Charm us in fiction when_e'er you ap_pear,
 meeting, and Na_ture meet_ing, Charm us in fiction when_e'er you ap_pear,

"DEIGN GREAT APOLLO."

N^o 7. BASS ARIA, from the RUINS OF ATHENS.

Composed by L. von BEETHOVEN.

VOICE.

ADAGIO.

PIANO

FORTE.

fp

p

Deign great A-pol-lo, now to hear our sup-pli-ca-tion,

p

cres:

And let his form, whose mem'-ry we re-vere,—

fp

His, whose wise precepts exist still in shapes of his cre-

-a-tion, Enthron'd with in thy temple, now ap-

-pear: Our Bard, whose art embellish'd

na-ture, Shall ever be ad-

_mir'd, re_nown'd, ad_mir'd and re_nown'd ad_
dolce.
 _mir'd and re_nown'd, Shall e_ver be ad_mir'd,..... ad_
cres: *p*
 _mir'd,..... re_nown'd; Our Bard, whose
cres:
 art em_bel_lish'd na_ture, Shall e_ver be ad_mir'd, re_
f *p* *p*

nown'd, Our Bard, whose art em bel lish'd

cres:

na ture, Shall e ver be ad mir'd, re nown'd, ad

f *p* *pp*

mir'd, re nown'd, ad mir'd, ad

mir'd and re nown'd.

This bar to be omitted when the Chorus follows.

Spoken by Minerva.
(Let him appear in form and feature.)

LENTO. *pp* **PRESTO.** *ff* 5

VOICE. **ALLEGRO CON BRIO.** *f*

'Tis he! be hold his brow,

PIANO FORTE. *f* *p*

by Wis dom crown'd; yes, by Wis dom crown'd!

SOPRANO. *ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

'Tis he!

'Tis he!

'Tis he!

'Tis he!

'Tis he!

cres: *ff*

Ruins of Athens. N^o 7.

behold his brow, by Wisdom crown'd, yes by

behold his brow, by Wisdom crown'd, yes by

behold his brow, by Wisdom crown'd, yes by

behold his brow, by Wisdom crown'd, yes by

See, he ap-appears, appears in form and

Wisdom crown'd!

Wisdom crown'd!

Wisdom crown'd!

Wisdom crown'd!

ff

fea_____ture!

See, he ap_____pears, ap_____pears in form and

See, he ap_____pears, ap_____pears in form and

See, he ap_____pears, ap_____pears in form and

See, he ap_____pears, ap_____pears in form and

Be_____hold,..... be_____hold.....

fea_____ture! Be_hold his brow, Be_hold his

fea_____ture! Be_hold his brow, Be_hold his

fea_____ture! Be_hold his brow, Be_hold his

fea_____ture! Be_hold his brow, Be_hold his

fea_____ture! Be_hold his brow, Be_hold his

fea_____ture! Be_hold his brow, Be_hold his

Be__hold his brow,
 brow, Be__hold..... his brow.....
 brow, Be__hold..... his brow.....
 Be_hold his brow by Wis_dom crown'd! Be_hold his
 Be_hold his brow by Wis_dom crown'd! Be_hold his
 by Wis_dom crown'd!.... *sempre cres:* Yes, 'tis he! Be -
 by Wis_dom crown'd!.... *f* Be__hold, Be_hold, 'tis he!
 by Wis_dom crown'd!.... *ff* Be__hold, Be_hold, 'tis he!
 brow by Wis_dom crown'd! ... *f* Be__hold, Be_hold, 'tis he!
 brow by Wis_dom crown'd!.... *ff* Be__hold, Be_hold, 'tis he!
f Ped. ** ff* *p*

brow.....

pp *cres:*

..... Be__hold his brow..... by Wis__dom

f

Be__hold his brow,

Be__hold his brow,

f Be__hold his

Be__hold his

f *cres:*

The musical score is arranged in two systems. The first system contains five vocal staves and a piano accompaniment. The vocal parts are as follows:

- Staff 1: *crown'd* *Be_hold* *his brow by Wisdom crown'd!.....*
- Staff 2: *Behold* *his brow* *by Wisdom crown'd!.....*
- Staff 3: *Behold* *his brow* *by Wisdom crown'd!.....*
- Staff 4: *brow, Behold* *his brow* *by Wisdom crown'd!.....*
- Staff 5: *brow, Behold* *his brow* *by Wisdom crown'd!.....*

The piano accompaniment for the first system consists of two staves (treble and bass clef) with dynamic markings *ff*, *sf*, and *ff*. The second system contains five vocal staves with dotted lines indicating rests, and a piano accompaniment with a more active melody in the treble clef and a supporting bass line.

R U I N S O F A T H E N S.

Nº 8. CHORUS AND FINALE.

ALLEGRO CON FUOCO.

SOPRANI. *f* Hail, mighty Master, Hail!

ALTI. *f* Hail, mighty Master, Hail!

TENORI. *f* Hail, mighty Master, Hail!

BASSI. *f* Hail, mighty Master, Hail!

PIANO FORTE. *ff* **ALLO CON FUOCO.** *ff* Hail, mighty Master, Hail!

f Hail, mighty Master, Hail! *p* Great heir of Fame,

f Hail, mighty Master, Hail! *p* Great heir of

f Hail, mighty Master, Hail! *p* Great

f Hail, mighty Master, Hail! *p*

cres:
Great heir of Fame. Hail, mighty Master, Hail!

cres:
Fame, Great heir of Fame. Hail, mighty Master, Hail!

cres:
heir, Great heir of Fame. Hail, mighty Master, Hail!

cres:
Great heir of Fame. Hail, mighty Master, Hail!

cres:
Hail, mighty Master, Hail!.... Great heir of Fame,..... Great heir of

ff
Hail, mighty Master, Hail! Great heir of Fame, Great heir of

ff
Hail, mighty Master, Hail! Great heir, Great heir of

ff
Hail, mighty Master, Hail! Great heir of

p
Great heir of

ADAGIO. ALLEGRO.

f *ff* Fame, Hail! Great heir of Fame!

ADAGIO. ALLEGRO.

f *ff* Fame, Hail! Great heir of Fame!

ADAGIO. ALLEGRO.

f *ff* Fame, Hail! Great heir..... of Fame!

ADAGIO. ALLEGRO.

f *ff* Fame, Hail! Great heir,.....Great heir of Fame!

ADAGIO. ALLEGRO.

f *ff* *p* *sempre*

Sa...cred wisdom

Ruins of Athens, N^o 8.

The musical score is written for a voice and piano. It consists of three systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal part is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs).

System 1:

- Vocal staff: *p* Sa_cred wis_dom
- Piano staff: *sf* in thy pa_ges, Shines for all suc_ceed_ing a_ges, Wis_dom in.....

System 2:

- Vocal staff: *sf* in thy pa_ges, Shines for all suc_ceed_ing a_ges, Wis_dom in.....
- Piano staff: *p* Sacred wisdom

System 3:

- Vocal staff: thy pa_ges, Wis_dom in..... thy pa_ges, Sacred wisdom
- Piano staff: *sf* in thy pa_ges, Shines for all suc_ceed_ing a_ges, Wis_dom in.....

The piano accompaniment features several triplet figures and dynamic markings including *p* (piano), *sf* (sforzando), and *cres.* (crescendo).

..... thy pa--ges, Wis--dom in..... thy pa--ges, Sa--cred

in thy pa--ges, Shines for all suc--ceed--ing a--ges, Wis--dom

in thy pa--ges, Shines for all suc--ceed--ing a--ges,

Sa--cred

wis--dom in thy pa--ges, Shines for all suc--ceed--ing a--ges,

Shines in thy pa--ges, Wis--dom shines in thy pa--ges,

Mas--ter, hail! Mas--ter, hail!

wis--dom in thy pa--ges, Shines for all suc--ceed--ing a--ges,

ff
Mas_____ter, hail!

ff
Sa_____cred wis____dom in thy pa_____ges, Shines for all suc_

ff
Sa_____cred wis____dom in thy pa_____ges, Shines for all suc_

ff
Sa_____cred wis____dom Shines for all suc_ceed_____

ff *sf*

ff
Mas_____ter, hail! Great heir of Fame, Great heir of Fame,

ff
_ceed____ing a_____ges. Great heir of Fame, Great heir of Fame,

ff
_ceed____ing a_____ges. Great heir of Fame, Great heir of Fame,

ff
_____ing a_____ges. Great heir of Fame, Great heir of Fame,

ff *sf* *loco* *sf* *sf*

Great heir of Fame, Great heir of Fame,
Great heir of Fame, Great heir of Fame,
Great heir of Fame, Great heir of Fame,
Great heir of Fame, Great heir of Fame,

sf *sf* *sf*

Great heir of Fame, Sa_cred wisdom in thy
Great heir of Fame, Sa_cred wisdom in thy
Great heir of Fame, Sa_cred wisdom in thy
Great heir of Fame, Sa_cred wisdom in thy

f *sf*

Detailed description: This is a musical score for a piece titled 'Ruins of Athens, No. 8'. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The first system consists of four vocal staves, each with the lyrics 'Great heir of Fame, Great heir of Fame,'. The piano accompaniment for this system is shown in a grand staff with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The second system also has four vocal staves, with the lyrics 'Great heir of Fame, Sa_cred wisdom in thy'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sf* (sforzando) and *f* (forte). The score is printed on aged paper with a slightly yellowed tone.

pa--ges, Shines for all suc--ceeding a--ges, *p* Ha--los thy

pa--ges, Shines for all suc--ceeding a--ges,

pa--ges, Shines for all suc--ceeding a--ges,

pa--ges, Shines for all suc--ceeding a--ges, *fp*

name,

p Ha--los thy name,

p Ha--los thy name,

p Ha--los thy

p

The musical score is written for a voice and piano. It consists of three systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system shows the vocal line with the lyrics "Sa...cred wis_dom in thy pa...ges," and the piano accompaniment. The second system continues the vocal line with "name....." and the piano accompaniment. The third system shows the vocal line with "Sacred wis_dom in thy Shines for all suc_ceed_ing a_ges, Shines....." and the piano accompaniment. The piano part features various musical notations including triplets, crescendos, and dynamic markings like *p* and *pp*.

Sa...cred wis_dom in thy pa...ges,

name.....

p *cres:* Sacred wis_dom in thy

Shines for all suc_ceed_ing a_ges, Shines.....

cres:

pa_ges Shines for all suc_ceed_ing a_ges, Shines
 for all suc_ceed_ing a_ges, Migh_.....
 Sa_cred wisdom
 Sa_cred
 for all suc_ceed_ing a_ges, Hail!.....
 ty Mas_ter, hail!..... Mas_ter, hail!
 in thy pa_ges, Shines for all suc_ceed_ing a_ges, Shines...
 ff

Musical score for "Ruins of Athens, No. 8". The score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The music includes various dynamics such as *p*, *cres:*, *sf*, and *ff*. There are also triplets indicated by a '3' over the notes. The lyrics are: "pa_ges Shines for all suc_ceed_ing a_ges, Shines for all suc_ceed_ing a_ges, Migh_..... Sa_cred wisdom Sa_cred for all suc_ceed_ing a_ges, Hail!..... ty Mas_ter, hail!..... Mas_ter, hail! in thy pa_ges, Shines for all suc_ceed_ing a_ges, Shines...".

wis__dom in thy pa__ges, Shines for all suc__ceed__ing
 Migh__ty Mas__ter, hail!.....
 Hail, Mas__ter! Hail,
 for all suc__ceed__ing
 a__ges, Hail, Mas__ter hail! Hail, Master, hail! Great
 Migh__ty, Mighty Master, hail! Hail, Master, hail! Great
 Mas__ter Hail, Master, hail! Hail, Master, hail! Great
 a__ges Hail, Master, hail! Hail, Master, hail! Great

The musical score is written for a vocal ensemble and piano. The key signature is D major (two sharps). The vocal parts (Soprano, Alto, Tenor, and Bass) are written on four staves. The piano accompaniment is written on two staves (Grand Staff). The lyrics are printed below the vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines. The score includes dynamic markings such as *sf* (sforzando) in the piano part.

heir of Fame..... *dim:*

heir of Fame..... *dim:*

heir of Fame..... *dim:*

heir of Fame..... *dim:*

sf sf ff diminuendo.

..... *f* Ha.....los

..... *f* Ha.....los

..... *f* Sacred wis_dom in thy pa_ges Ha.....los

..... *f* Sacred wis_dom in thy pa_ges Ha.....los

pp ff sf sf

thy name..... Sa_cred

thy name..... Sa_cred

thy name.....

thy name.....

wis_dom in thy pa_ges, Shines for all suc_ceed_ing a_ges,

wis_dom in thy pa_ges, Shines for all suc_ceed_ing a_ges,

Sa_cred wis_dom in thy pa_ges, Shines for a_ges,

Sa_cred wis_dom in thy pa_ges, Shines for a_ges,

This musical score is for a piece titled "Ruins of Athens. No. 8". It is written for a vocal ensemble and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The fourth system has four vocal staves and a piano accompaniment. The lyrics are: "Sa_cred wis_dom in thy pa_ges, Ha__los thy name," repeated four times. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Sa_cred wis_dom in thy pa_ges, Ha__los thy name,

Sa_cred wis_dom in thy pa_ges, Ha__los thy name,

Sa_cred wis_dom in thy pa_ges, Ha__los thy name,

Sa_cred wis_dom in thy pa_ges, Ha__los thy name,

sf *sf* *sf* *sf*

p Ha__los thy name.....

p Ha__los thy name.....

p Ha__los thy

p

This musical score is for a piece titled "Ruins of Athens, No. 8". It is written for a vocal soloist and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into two systems. The first system contains four staves: three for the vocal part and one for the piano. The vocal part consists of three staves, with the first two having lyrics underneath. The piano part is on a single staff. The second system contains four staves: three for the vocal part and one for the piano. The vocal part consists of three staves, with the first two having lyrics underneath. The piano part is on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *dim:* (diminuendo). The lyrics are "name....." and "Ha__los thy name.....".

name.....

Ha__los thy name.....

dim:

p

PRESTISSIMO.

PRESTISSIMO.

PRESTISSIMO.

PRESTISSIMO.

PRESTISSIMO.

ritard: *ppp* *ff*

ff Hail, Mas__ter, hail!

ff Hail, Mas__ter, hail!

ff Hail, Mas__ter, hail!

ff Hail, Mas__ter, hail!

Hail, Mas__ter, hail!



